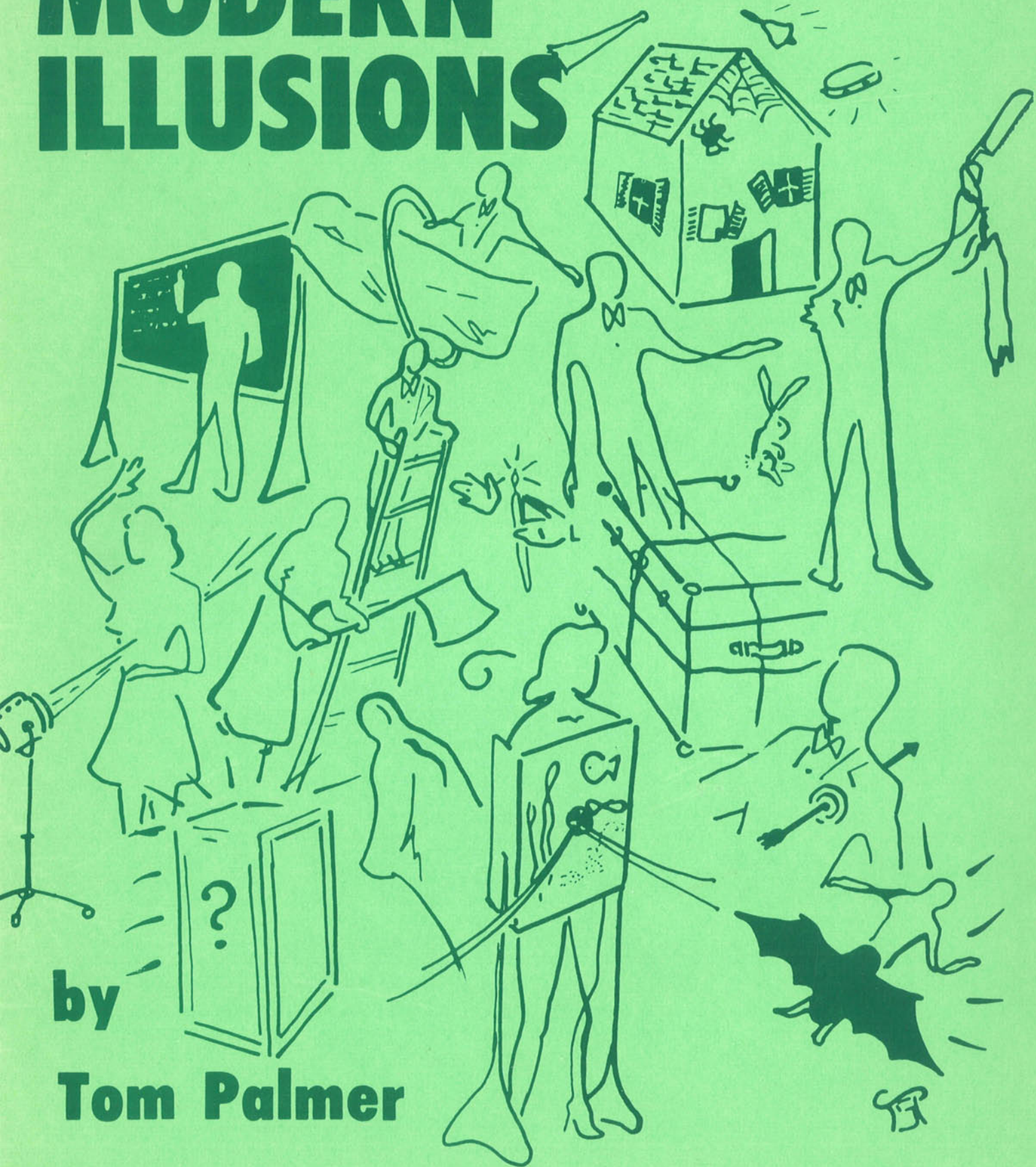


Paul M. Ely

\$3.00

# MODERN ILLUSIONS



by

**Tom Palmer**

# **MODERN ILLUSIONS**

**By**

**Tom S. Palmer**

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Tom S. Palmer

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Recognizing the wisdom in the adage, "There's nothing new under the sun", I make no claims for originality in this manuscript, but I do honestly feel that I am first in placing these collected effects in practical and workable form for the "occasional" illusionist's reference. Primarily intended to fill the need for BIG effects which demand little space or preparation, this offering is hopefully submitted to the magical fraternity with the sincere desire for personal acclaim, not for myself, but for those of you who take the time to present one or more of these effects in your next BIG SHOW.

A handwritten signature in cursive script that reads "Tom S. Palmer". The signature is fluid and stylized, with the first and last names being more prominent than the middle initial.

Tom S. Palmer



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Here's an illusion, that can easily be carried under your arm, which not only fills the stage but also embodies the most magical of effects ... the transposition.

# Thru the Lens

## Effect:

The magician dons a photographer's smock and directs the girl assistant to pose for a photo. She begins to primp, but the magician is impatient and solves the problems of her make-up by clapping a papier-mache mask over her head. To further augment her appearance (?), he hands her a banner to hold in front of her body which has a cartoon of a female torso painted on it.

The magician puts a black focusing cloth over his head and peers at her through his camera. Seemingly displeased, he gives the assistant another banner with a more shapely body painted on it to hold in place of the first one. He returns to his camera, focuses, there is a flash and a puff of smoke. Instantly, the banner drops revealing the magician wearing the papier-mache head and the photographer removes the smock and focusing cloth to disclose the presence of the girl assistant.

## Method

### REQUIREMENTS:

1. Two identical photographer's smocks.
2. Two 36 inch squares of black material.
3. Two identical girl assistant's costumes.
4. One pair men's elevator shoes to fit girl.
5. One papier-mache girl's head.
6. One prop camera on tripod with flash pot.
7. One banner stand.
8. Five different cartoon banners.
9. One pair clip-on trouser legs to match those worn by the magician.

### CONSTRUCTION:

The photographer's smocks are cut full and come to within a foot of the floor.

The focusing cloths are merely 36 inch squares of black material.

The assistant's costumes may be anything from two similar bathing suits to elaborate stage costumes.

The men's elevator shoes may be merely a cheap pair of shoes to match those worn by the magician with heel pads added inside to add height to the girl.

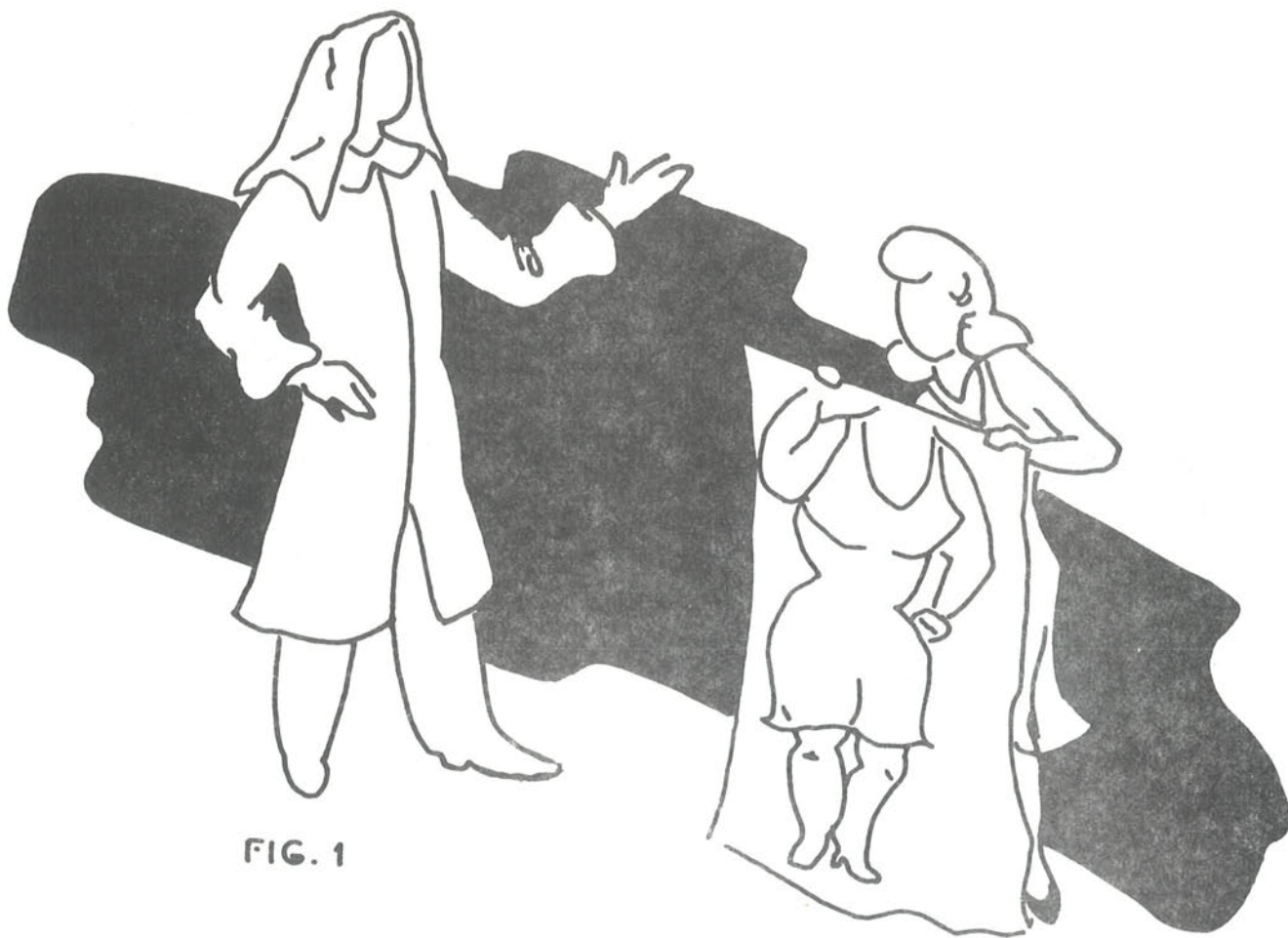


FIG. 1

FIG. 2

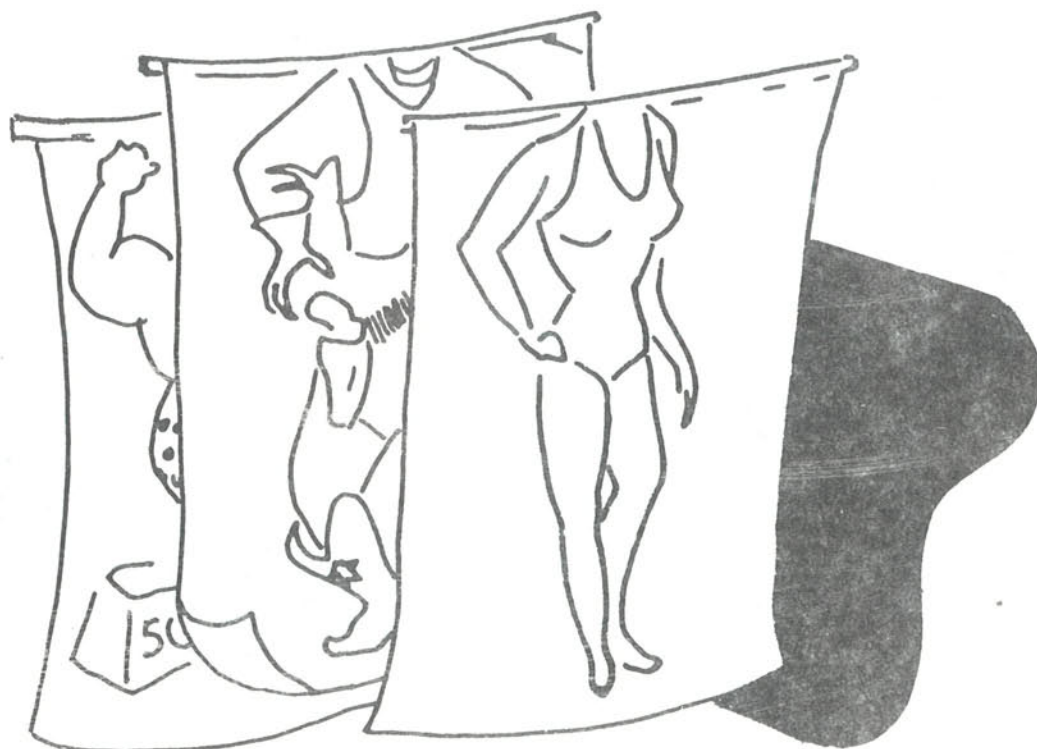


FIG. 3

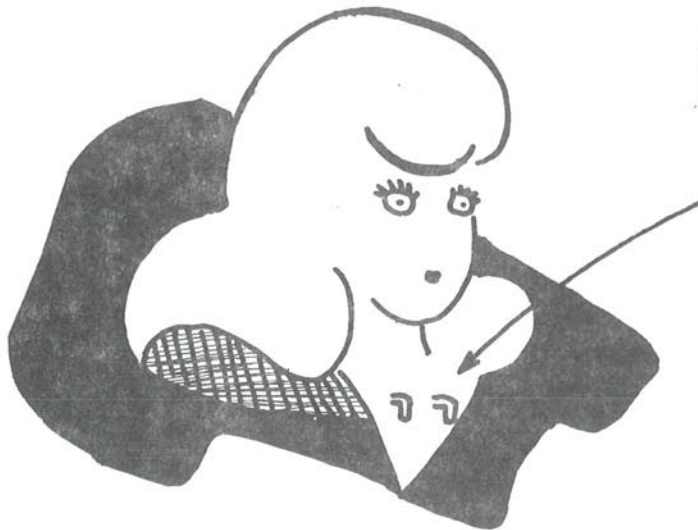


FIG. 4

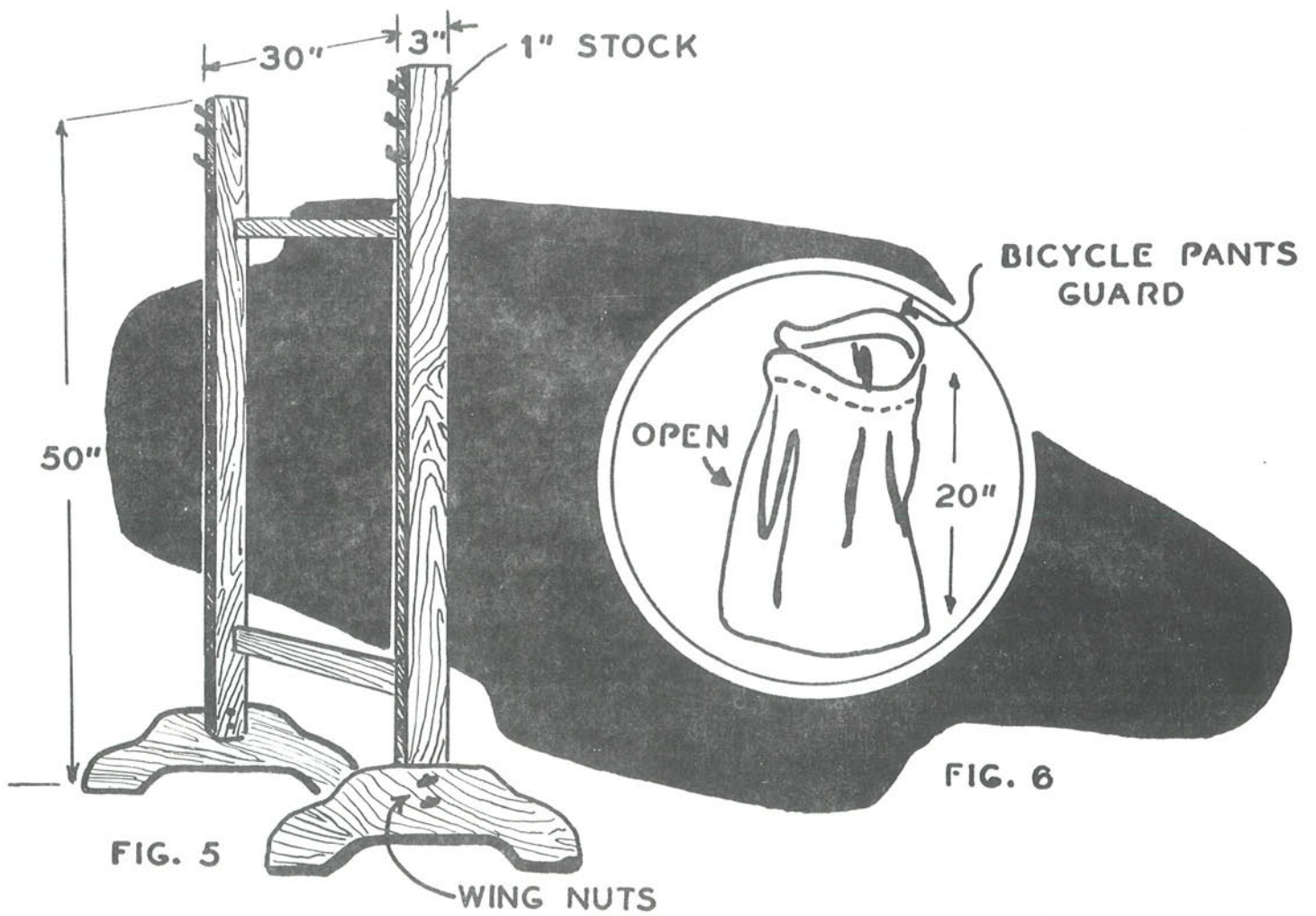


FIG. 5

FIG. 6



The papier-mache head must slip over the head easily to permit the exchanges. (See appendix i for detailed construction.) The mache head has two projecting lugs (A-A) which fit into corresponding holes on the two banners used, thus permitting the assistants to remove their heads from the papier-mache head without releasing their grip on the banner.

The prop camera is simply a black box of 1/4 inch plywood, 9" x 6" x 6". A battery operated flash pot is attached.

The banner stand is constructed of two pine uprights 1" x 3". These are bolted with wing nuts to the feet pieces as illustrated and braced with two 30" cross pieces. Wing nuts are used throughout to facilitate breaking down for packing. The two upper pegs (headless screws) are to hold the two banners used while the lower pegs hold the three unused banners more permanently in position to guard against accidental disclosure of the girl assistant (X) hiding behind the banners.

The banners are made of unbleached muslin measuring 60 inches long and 48 inches wide. Each banner has a one inch square wooden rod sewn into the top hem to hold it open. Screw eyes are placed in these rods to accommodate the pegs on the banner stand. These screw eyes are staggered on each banner so that when all the banners are hung on the stand the arrangement appears to be casual and of little importance. (One banner could even be permitted to hang by only one screw eye to enhance this effect.)

Three banners are painted with textile paints to represent cowboys, strong men, etc. The two banners used are painted to resemble a shapely bathing beauty and a portly miss as illustrated.

The clip on trouser legs are about twenty inches long and fasten to the inside of the duplicate smock to conceal the girl's legs. These trouser legs are clipped around her legs by means of bicycle pants guards which are sewn into their top hem. See illustration #6. There is a degree of fullness to them at their front edge to prevent their opening and revealing her legs. When the smock is removed the trouser legs are pulled free of the girl's legs.

#### PREPARATION:

The banner stand is placed about center stage with the banners hanging on it. The shoes, duplicate smock with the clip on trouser legs and duplicate focusing cloth are hanging behind the banners. Girl assistant (X) is also concealed behind the stand.

#### PRESENTATION:

The magician entices the girl assistant to pose and places the papier-mache head over her head. He positions her about three feet in front of the banner stand and approximately two feet to the left. The first banner is handed to her and under the guise of draping it, the magician helps her engage the lugs in the rod of the banner.

He crosses to his camera and dons his smock and focusing cloth. While he is doing this, girl assistant (X) moves from behind the stand and takes the first girl's place. The first girl immediately slips into the shoes, clips the



trouser legs around her legs, puts on the smock and the focusing cloth, and waits behind the banner stand.

The magician pretends to be focusing and waving the girl (X) to move first one way and then the other for awhile to cover time for the first girl to dress.

Acting displeased with the picture, the magician crosses to the girl (X) and takes the banner from her with his left hand and goes to the stand. He selects the second banner with his right hand, and in removing it from the stand, he apparently tries to lift it over the other banner by raising it up as far as possible with his right hand and lowering the banner in his left. During this move, the first girl dressed like the magician moves from behind the stand and takes the magician's place as he slips behind the stand. Without hesitation they exchange grips on the banners, and the first girl hangs up the left hand banner and crosses back to the girl (X) to hand her the second banner. Girl (X) engages lugs (A-A) to the rod in the second banner and the first girl goes to the camera and resumes the act of focusing. Again there is a little byplay in moving the girl (X) into the proper position, bringing her back to a spot near the stand. During this time, the magician has removed his smock and cloth and has hung them behind the stand. As soon as girl (X) is in position to effect an exchange, she slips her head from the mask and the magician moves from behind the stand to take her place. She returns to her hiding place behind the stand. The very moment the magician is in place, the flash pot is set off. The magician drops the banner revealing himself wearing the papier-mache head, and the first girl assistant removes the focusing cloth and smock (which automatically removes the pant legs from her), thus completing the transposition.

Here's the perennially popular Substitution Trunk Illusion diabolically streamlined for stage presentation.

## Devil's Express

### EFFECT

The performer places his pretty female assistant in a cloth bag and secures the top closed with a borrowed handkerchief. The assistant is then placed inside a cardboard carton which, in turn, is sealed with paper tape and is finally bound with rope.

The magician says he is going to ship her to Hades and affixes a label on the front of the box supposedly addressed to the devil. He then dons a devil's head mask and cape and fires a pistol at the carton. Immediately, the carton is torn open and the cloth bag untied to reveal the magician. The devil's costume is removed to disclose the pretty female assistant!

## Method

### REQUIREMENTS:

1. Cardboard carton approximately 2' x 2' x 3'.
2. Two rubber Devil's head masks.
3. One large circular red satin "cape".
4. 40 feet of light rope or chain.
5. 6 feet of gummed paper tape 2" wide.
6. One large cotton bag.
7. One pair men's elevator shoes for girl.
8. One pair clip-on trouser legs (see THRU THE LENS).
9. One gummed label.
10. Blank revolver.

### CONSTRUCTION:

The cardboard carton must be of the type which has flaps folded over on both the bottom and the top, as illustrated. Make certain that one of the long flaps on the bottom will fold inward and is not stuck to the paper tape, thus providing the necessary trap.

The Devil's head masks are the pull over type which are easily procured at novelty stores. They must cover the entire head.

The "cape" is really a simple circle of red satin measuring approximately eight feet in diameter and having a head hole or opening in its center through which one's head may be thrust. See illustration #2.

The cotton bag is sewn along the sides quite honestly, but the bottom has been closed with a single, heavy thread which may be pulled out by merely grasping the bead and straightening up. See illustration #3.

The clip-on trouser legs were fully explained in the illusion, "Thru The Lens".

### PRESENTATION:

The pretty female assistant is introduced as the Devil's Bride, and the performer says that he is going to help her go to...er, Hades in a bag. So saying, he picks up the bag and holding it over the carton, allows it to unroll, its bottom going into the carton. The girl gets into the bag and it is brought up over her head and gathered together and tied with a borrowed handkerchief.

While this is going on, the girl is busy fastening the trouser legs to her legs by means of the clips. She then pulls the thread which holds the bottom of the bag together. Only after all of this is done should she put on the mask and shoes. In fact, it is preferable for her to wait until the bag is tied and



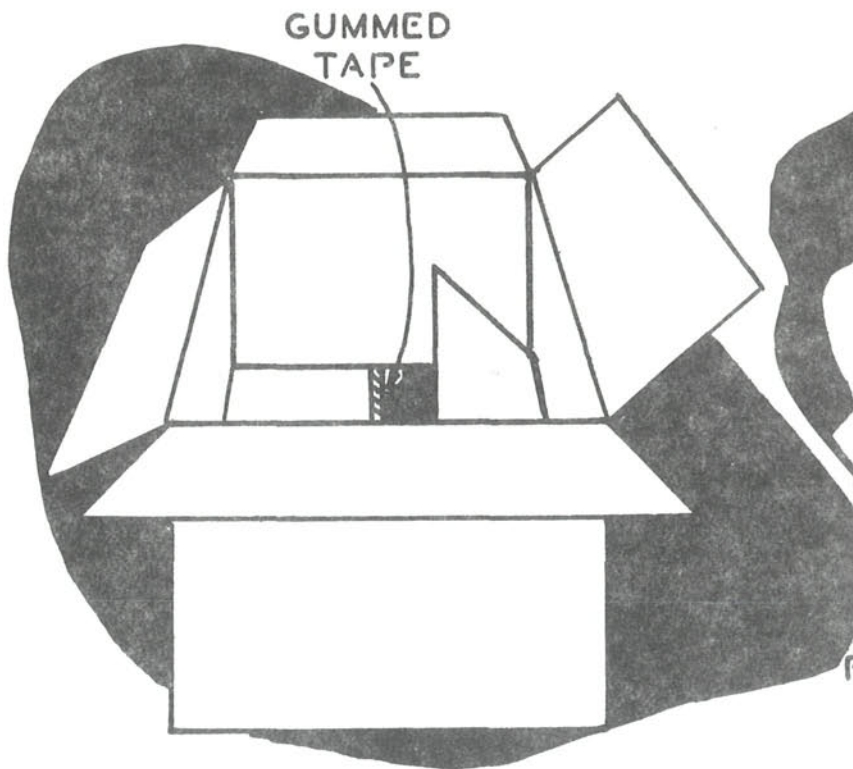


FIG. 1

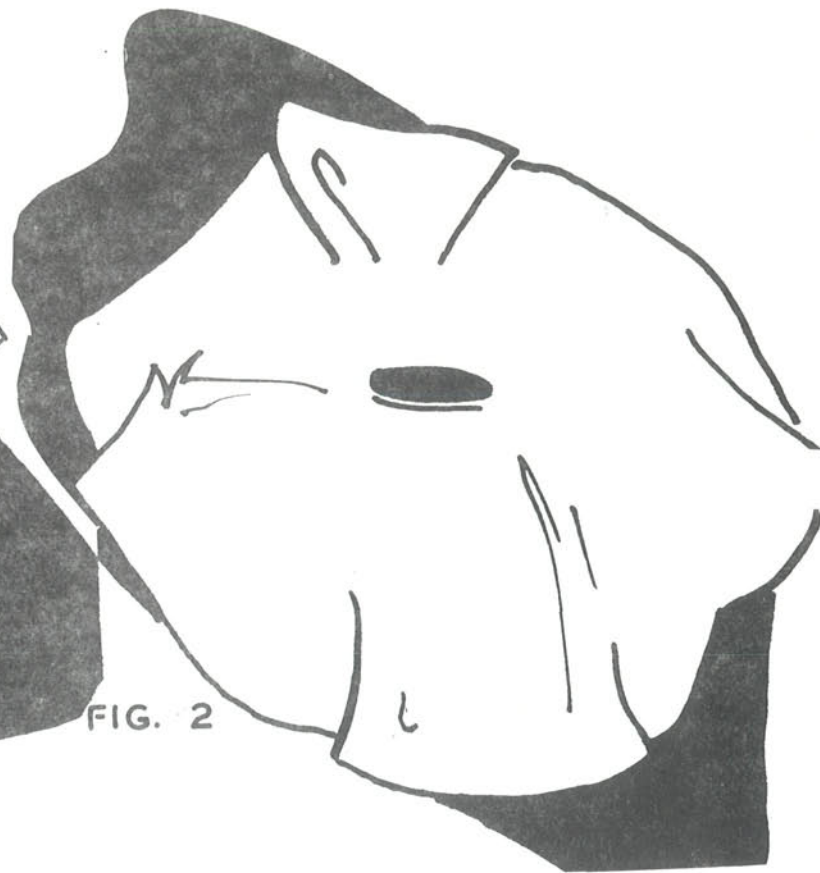


FIG. 2

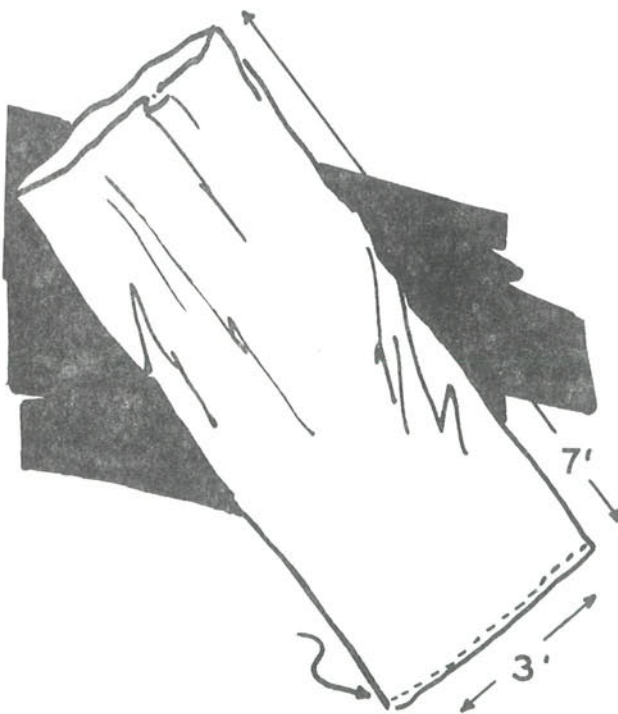


FIG. 3

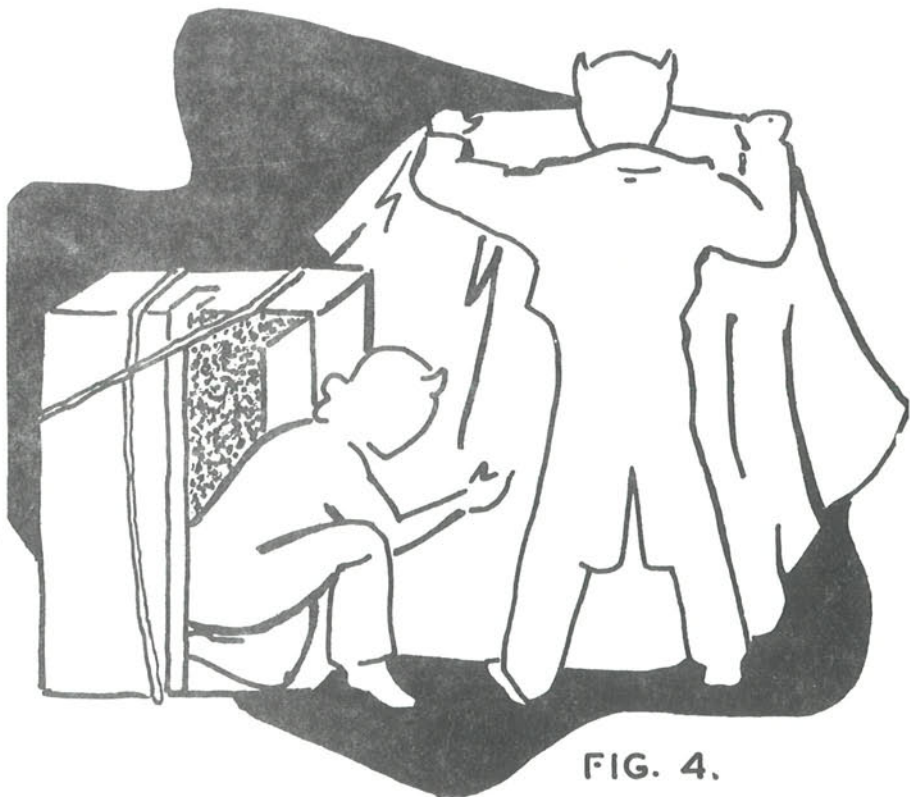


FIG. 4.



she is inside the box, before she puts on the shoes and mask. As soon as they are on, she may begin freeing herself from the bag, gathering it carefully upward so that the performer may later enter it easily and quickly.

The performer meanwhile, has been busy sealing the carton closed with the paper tape and roping the box. While the roping is going on, it is important that the box be set on end, as if to facilitate the roping, but actually, this is to get the bottom of the carton off the floor and to the rear, as well as to assist the girl in getting out of the bag.

Once the girl feels the carton on end, she may proceed with pulling the long flap inward and then the two smaller flaps. This permits her access to escape and also permits the magician to enter the carton.

The magician crosses to pick up the cape and mask from the table in one hand and the label in the other. He places the mask and cape on top of the carton while he sticks on the label. These actions are designed to cover any movement which the girl might make when she is opening the flaps.

Now, the magician, standing at the edge of the carton, puts on the mask and shakes out the cape in front of himself (overlapping the carton slightly) as if to find the head hole. Actually, he is permitting the girl time to crawl from behind the carton to behind the cape. Grasping the cape by its rear hem and raising it above his head, he apparently thrusts his head through the head hole. What actually has been done is that the girl rises in front of him as he raises the cape (being careful not to let its front edge come up from the floor) and takes his hold on the back edge of the cape. As he ducks his head, she puts her head thru the opening in the center of the cape with a quick stooping motion. Immediately, the performer dodges behind the carton and enters it thru the bottom. He closes the flap behind him. (If he wishes, he may apply moisture to the tape along the bottom of the carton and actually seal himself inside.) Once inside the bag he removes the mask and drops it to the bottom.

As soon as the magician is safely inside the carton, the girl lays the carton on its bottom again and crosses to the table and picks up the gun. Backing still further from the carton, she fires and there is the mad scramble across stage to tear the box open. A form in the bag is revealed, and the sack top is cut below the spectator's handkerchief and tossed to him for identification. (Often they keep the cut away bag top as a souvenir.) The magician hops out of the carton and draws attention to the "Devil". The girl removes the mask and cape, (secretly removing the trouser leg clip-ons under cover of removing the cape).



This illusion is a "sleeper". In fact, you might say that you could do this one after you retire!

# In Tire Vanish

## EFFECT

On stage are two triangular stands separated by a chromed tire stand which holds twelve automobile tires. The magician introduces his assistant and places her upon one of the stands and immediately begins to encircle her with the tires. As soon as she is concealed from view, the magician commands her to vanish. There is a puff of smoke and the tires are removed from the stack one at a time and rolled across the stage to a second assistant who stacks them on the second stand. When the last tire has been transferred, the magician asks "where is she?". There is a puff of smoke from the center of the stacked tires, and when they are removed, the girl is disclosed standing on the second stand.

## Method

### REQUIREMENTS:

1. Twelve auto tires.
2. A chromium plated auto tire stand.
3. Two triangular stands.
4. Two flash pots or flash paper.
5. A dark background.

### CONSTRUCTION:

The auto tires may be purchased from a second hand dealer. They must be cleaned and given a coat of black flat enamel to cover any imperfections.

A rack or stand of 1/2 inch plumber's pipe is constructed as illustrated in figure #1. "T" joints may be used for the uprights as shown in the detail drawing, or they may simply be bolted as shown in figure #2. The pipe should be painted with either aluminum or chrome paint.

Across the back edge of the rack is affixed a roll of material similar to that used for the background. A 1/4 inch rod in its bottom hem weights it sufficiently to make it fall without wrinkles when it is dropped. The rolled cloth is hidden by the double pipe cross piece at the top, as illustrated.

The triangular stands are made with 3/4 inch plywood tops in which circular traps have been cut. These traps, instead of opening down or up, slide to the side to conserve space. They are opened by moving the stud (S) with the foot. The presence of the traps are camouflaged by painting concentric circles on the top as illustrated in figure #4. The supports for the stands are made of 2" x 4" board and are actually rectangular frames as illustrated. Each pair



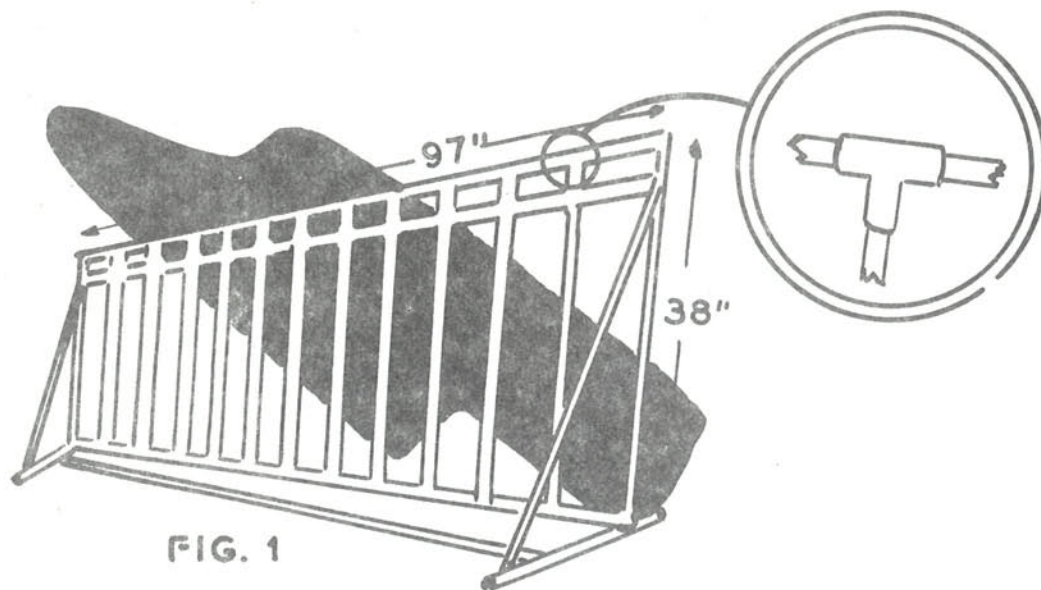


FIG. 1

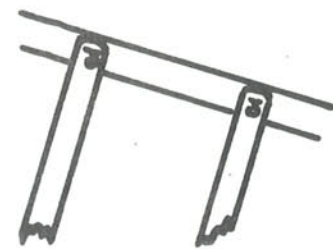


FIG. 2

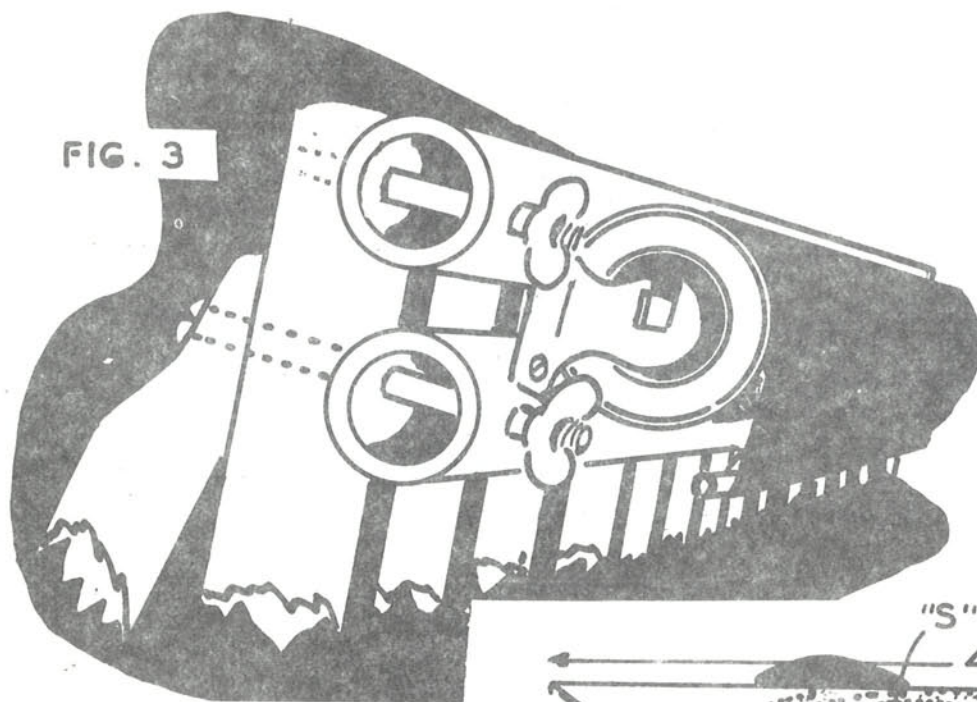


FIG. 3

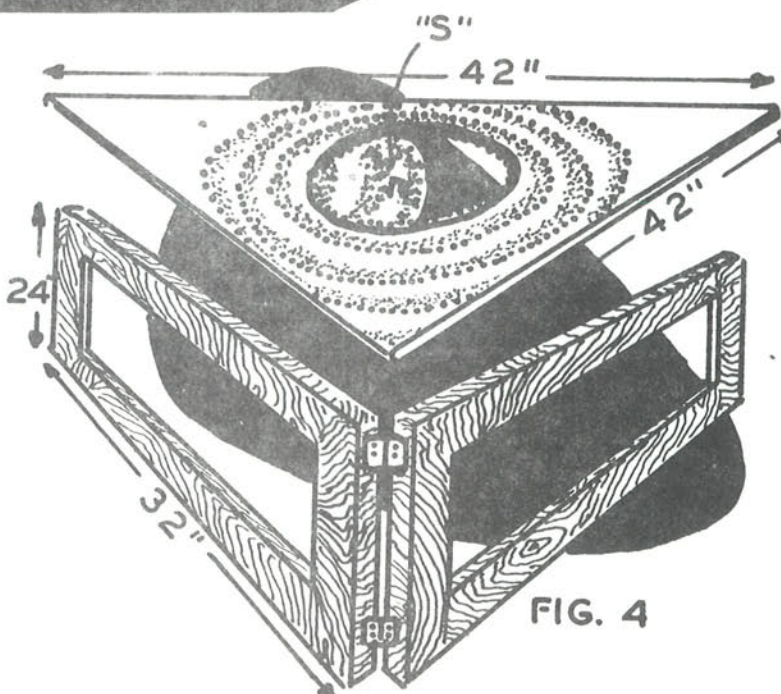
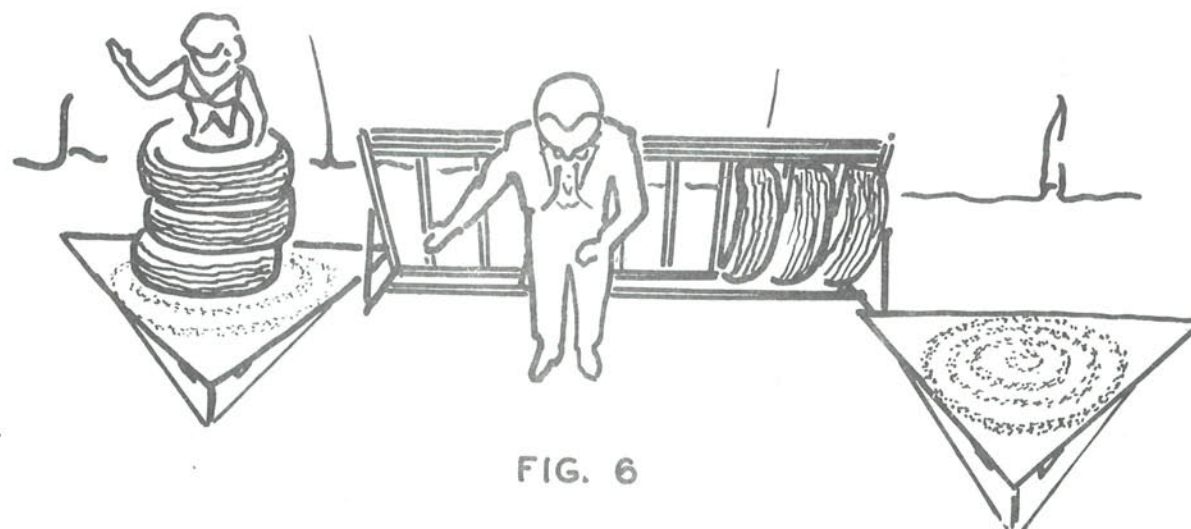
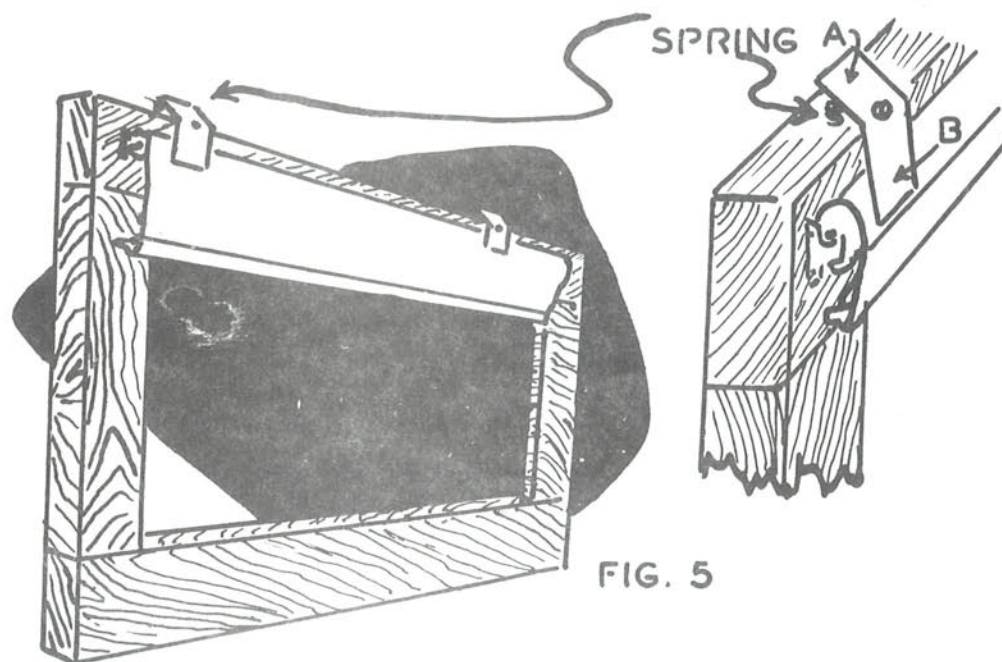


FIG. 4





of frames is hinged together at their forward edge to assist in set up.

Behind the top rail of each frame is a rolled curtain of a material identical with that used in the background. These are dropped automatically by the weight of the first tire pressing on studs (A-A) which in turn upset the retaining tabs (B-B) holding the rolls of curtains. Each curtain has a rod sewn into its bottom hem to insure that the curtain will drop quickly and without folds.

#### PREPARATION:

The tire stand is set approximately four feet out from the backdrop in center stage. The tires are placed in the stand vertically and the curtain is rolled tightly and rests behind the double cross piece. One triangular stand is placed two feet to the left of the tire stand and two feet forward of the stand as shown in figure #6. The other triangular stand is similarly positioned at the right. All the curtains are up in both of the triangular stands.

#### PRESENTATION:

The magician introduces his girl assistant and positions her on the triangular stand at stage left. He walks behind the stand to establish the absence of mirrors, etc. A male assistant rolls the first tire from the tire stand to the magician who places it over the girl. In doing this, the release studs (A-A) are depressed permitting the curtains to fall.

The remainder of the tires are stacked around the girl, and as she becomes concealed from view, she opens the circular trap with her foot and faces away from the audience to aid her descent through the trap. As the last tire is placed on the stack, the male assistant drops the curtain behind the tire stand thus affording concealed passage to the other triangular stand.

At the magician's command, the girl ignites the flash pot (or a packet of flash paper in which has been placed a small amount of photographer's flash powder to create the smoke. Immediately, she closes the trap and moves from under the triangular stand to the rear of the tire stand.

Quickly, the magician begins removing the tires from the stack and rolls them across stage to the waiting assistant who stacks them upon the second triangular stand. At a signal from the male assistant, the girl moves from behind the opposite end of the tire stand to a position under the second triangular stand which now has its curtains dropped due to the presence of the weight of the tire on it.

As the tires are stacked, she opens the trap in the top of the stand and slowly works her way up into the stack of tires. The male assistant steadies the stack to assist her with her ascent.

Once in position, she indicates her readiness by igniting the second flash pot or packet of flash paper, and the tires are removed to disclose her magical transmigration.

#### NOTES:

Should auto tires be unwieldy due to their weight, inner tubes may be used; however, it is suggested that they be given a coat of rubber cement along their points of contact to help hold them together. Also, children's life preserver rings could be used, but again, the extreme lightness is as much of a handicap as is the weight of the automobile tires.



Bowless Archery is a pocket sized stage illusion which is direct and to the point.

# Bowless Archery

## Effect

The magician calls for an assistant from the audience. The volunteer is introduced and told that he will become invulnerable on command from the magician. To prove this, the magician places a small wooden target on the spectator's chest and immediately begins pushing an arrow into the center of the target until it is completely imbedded up to its feather tip. The spectator is turned around and the point of the arrow is seen protruding from between his shoulder blades. The arrow is now removed and the spectator, unscratched and mystified, returns to the audience none the worse for his experience.

## Method

### REQUIREMENTS:

1. Small wooden target.
2. Gimmicked arrow point.
3. Aluminum rod arrow.
4. Volunteer spectator.

### CONSTRUCTION:

The target is a disc of  $\frac{3}{4}$  inch plywood measuring six inches in diameter. In the center is a hole  $\frac{5}{16}$ " in diameter into which the aluminum arrow will fit snugly. The reverse side of the target has two straight pin projections with which it is affixed to the spectator's coat. See illustration #1.

The gimmicked arrow point is merely a two inch length of  $\frac{5}{16}$ " aluminum rod which is slightly sharpened at one end and has a two inch circle of thin piano wire at right angles to the other end as illustrated.

Along the edge of this wire circle is soldered a point of a needle approximately  $\frac{3}{16}$  inch long. This point is pointed toward the center of the circle, as illustrated, so that the entire device will hang on the back of a coat and hold the "arrow point" at right angles to the spectator's back thus conveying the illusion of a point emerging from his back. See figure 2.

The arrow is a piece of aluminum rod fifteen inches long. Its tip is bluntly sharpened, care being taken to insure that the angle of bevel does not exceed  $\frac{3}{8}$ th of an inch from the point. See illustration 3.

Saw the end off the rod 4- $\frac{1}{2}$  inches from the point and drill into it, as illustrated, a hole  $\frac{1}{8}$  inch in diameter and  $\frac{1}{2}$ " deep. A similar hole is drilled into the end of the remaining piece of rod and a pin "A" one inch long and  $\frac{1}{8}$ th inch in diameter is sunk into the hole in the longer piece thus making of it a male half of a joint.

A four inch length of plastic tubing (inside diameter  $\frac{5}{16}$ ") is fitted with plastic fins or "feathers" to simulate the feathers on an arrow's shaft. This tube must slide freely along the aluminum rod.

These three pieces constitute the arrow and are assembled with the plastic tube just barely over the end to make the arrow appear as long as possible.



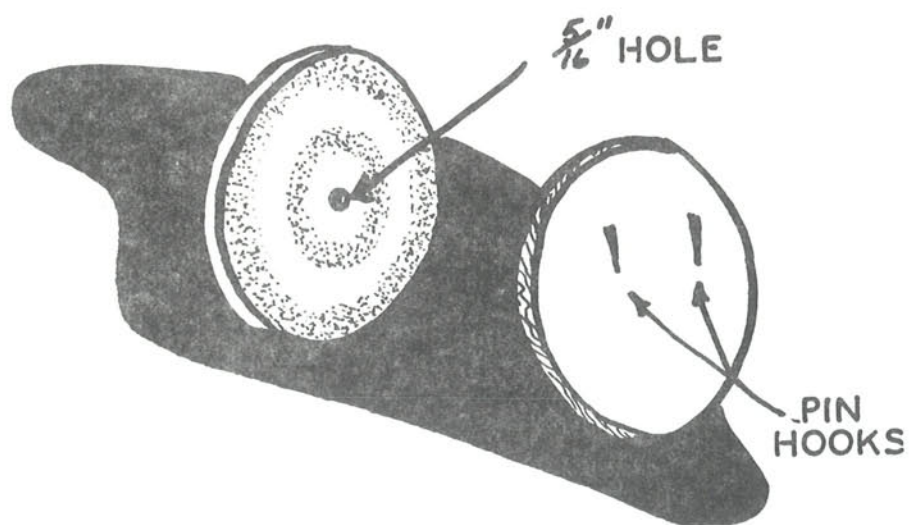


FIG. 1

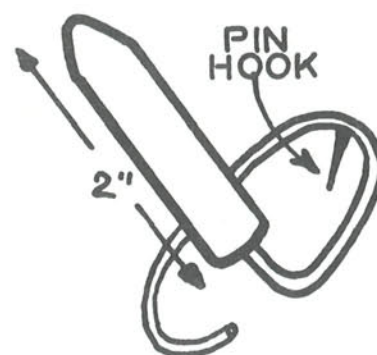


FIG. 2

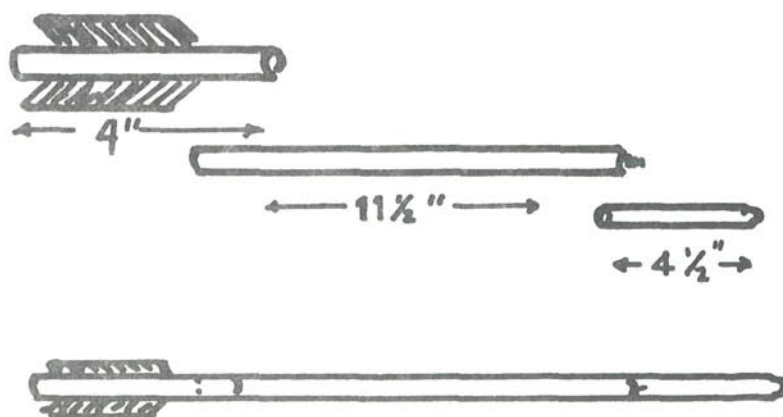


FIG. 3.

## PREPARATION:

The gimmicked tip is placed in the left coat pocket and the arrow is placed on a side table with the target.

## PRESENTATION:

A volunteer from the audience is placed to the performer's left, and the target is affixed to his coat front on his right breast. This causes him to turn slightly to his right. He is not permitted to turn facing the performer more than one eighth turn.

Now the arrow, which had been previously displayed and struck against the table to prove its solidity, is inserted in the hole in the target with the left fingers while the fingers of the right hand slowly push the plastic tube up the rod toward the target. As the tube journeys along the rod, the rod enters the right sleeve. See figure 4. Meanwhile, the fingers of the left hand have moved to the juncture of the rod and have loosened it slightly, keeping this covered by the fingers. As soon as the plastic tube is about one inch along on the short piece of rod, the performer stops to ask the spectator how he feels. During a bit of byplay at this point, the long piece of rod is completely disconnected from the forward end and is sleeved.

The left hand goes immediately to the pocket and secretly obtains the gimmicked point. (The short piece of rod and plastic tube are held in place by the target.) The spectator is turned with his side to the audience, and since the tube is just barely on the shorter length of rod, it appears as if the arrow were protruding from his chest about seven inches. The performer pretends to be estimating the position on the spectator's back where the arrow will emerge.

When the magician has located a likely spot, he places his left hand there and turns the spectator a quarter turn back toward the audience. While doing this, he secretly hooks the gimmicked point on the spectator's back.

Now, with just the tips of the right fingers, the performer pushes the plastic tube up flush with the target and then revolves the spectator to show the gimmicked point in (?) his back.

Removal of the arrow is simply the reversal of the actions above, with the exception of the fact that the longer rod must be attached to the shorter one before the plastic tube is started back along its path to insure ease of alignment. The left fingers hold the tip of the arrow in the target and the tube is slid back along the rod until it is its original length.

An alternate conclusion may be had by "breaking" the arrow off leaving the shaft inside the spectator, but this is not as effective, generally.

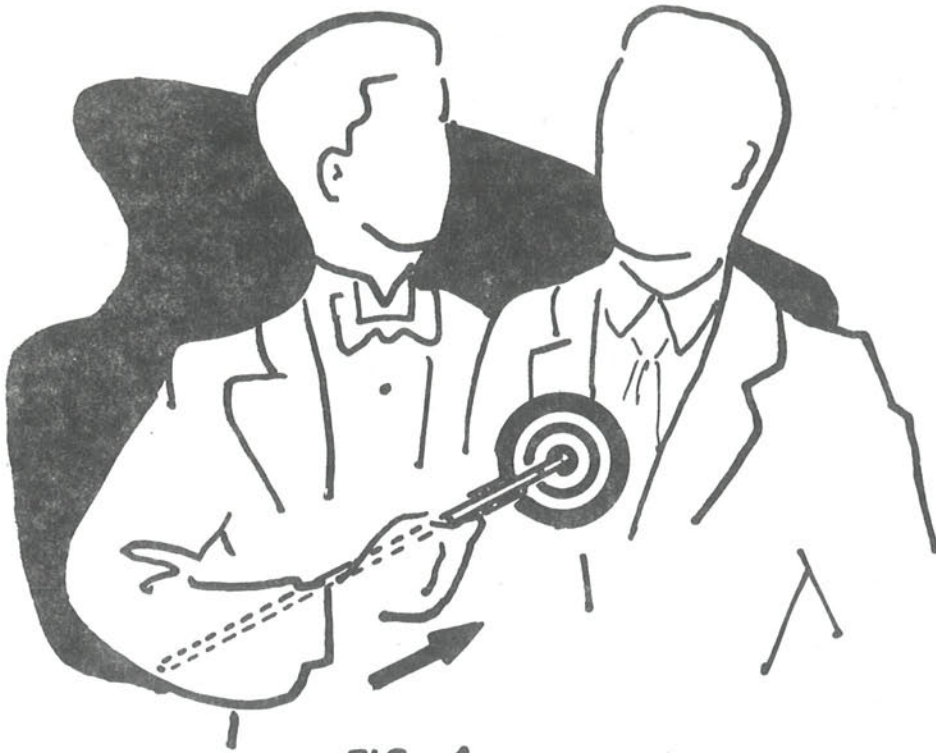


FIG. 4





Here's an effect by one of magic's more creative minds, James A. Lucier. He offers you an almost impromptu method of producing a live "ghost" with his novel

# Ghost Production

## Effect:

A card table is opened and set on stage. A sheet or large cloth is draped over the table. A second card table is opened and set slightly to the rear of the first table. Now, the draped table is lifted upon top of the second table forming a cloth draped cabinet affair which the spectators can see under. Various spirit manifestations take place within the cabinet and finally culminate when the cloth changes into a ghost which runs off stage.

## Method

### REQUIREMENTS:

1. Two STURDY card tables.
2. A large cloth sheet about 6 feet square.
3. Slate, bell, etc. for "spirit" props.
4. Assistance from two persons.

### CONSTRUCTION:

None.

### PREPARATION:

Two legs on one table are opened and this table is set on edge, supported by the two legs. The other table is leaned against this table. The cloth and spirit props are on a nearby stand. The assistant who is to appear is concealed behind the card tables.

### PRESENTATION:

The first card table is displayed and opened and is set directly in front of the table which conceals the assistant. The performer and a second assistant open the folded cloth, letting the bottom edge trail on the floor, and drape it over the first table from the front. Under this covering, the hidden assistant crawls from behind the second table and moves under the opened table. The cloth is arranged with its edges touching the floor.

The performer opens the second table and sets it along side and slightly to the rear of the draped table. Now the performer and the assistant pick up the first table, grasping it through the cloth draping and turn its top toward the audience. This allows the cloth to trail on the floor as it is moved to the second table. See illustration. The draped table is moved directly in front of the second table, and the hidden assistant moves to the second table and gets on top of it under the concealment of placing the draped table upon the second table. The cloth sheet conceals the hidden assistant, but it permits some of the table legs to be seen thus allowing a clear view under the "cabinet".

Various "spirit" effects may be performed, such as having the ghosts write on a slate the name of a selected card or personality, or the ghosts could answer questions put to them by ringing a small bell, etc.

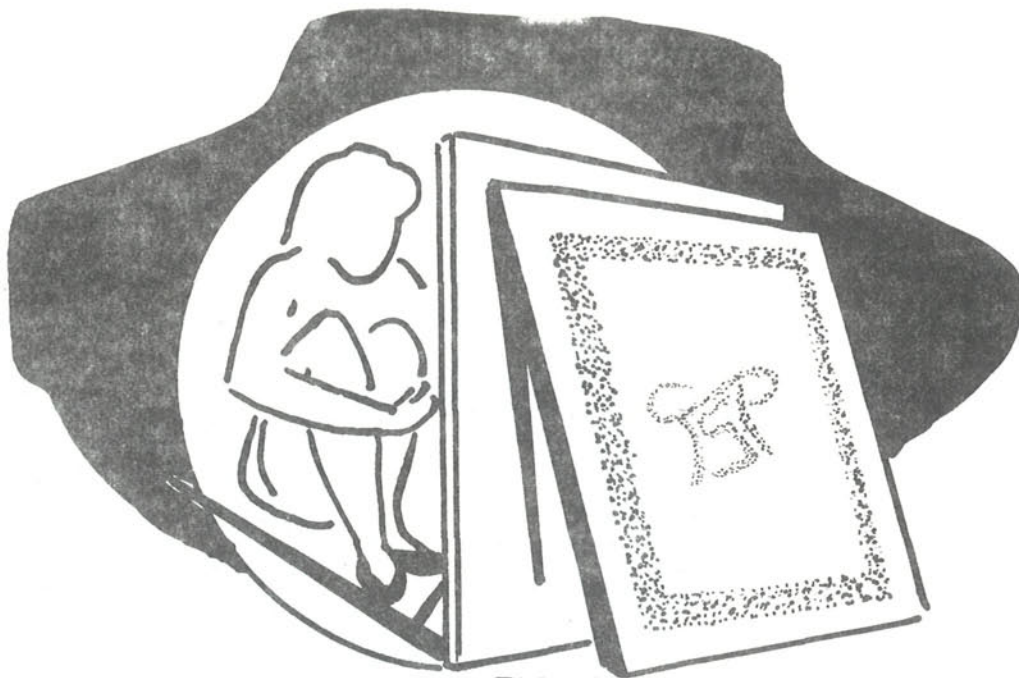


FIG. 1

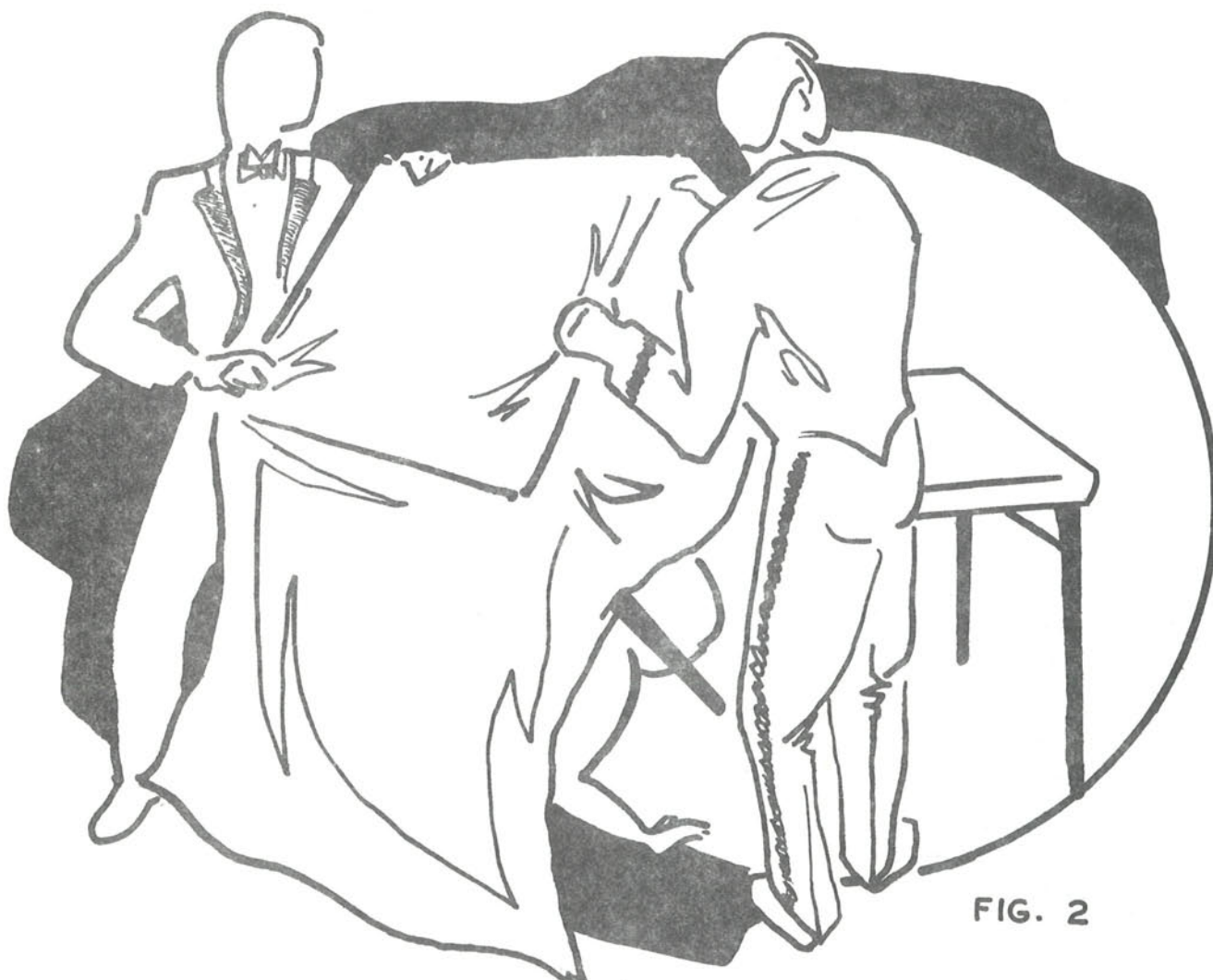


FIG. 2

At the conclusion of these tests, the sheet is seen to edge forward gradually off the table until its front edge touches the floor. Slowly a form materializes under the sheet (as the hidden assistant slides off the table under cover) and finally, a ghostly form is seen as the draped figure moves off stage.

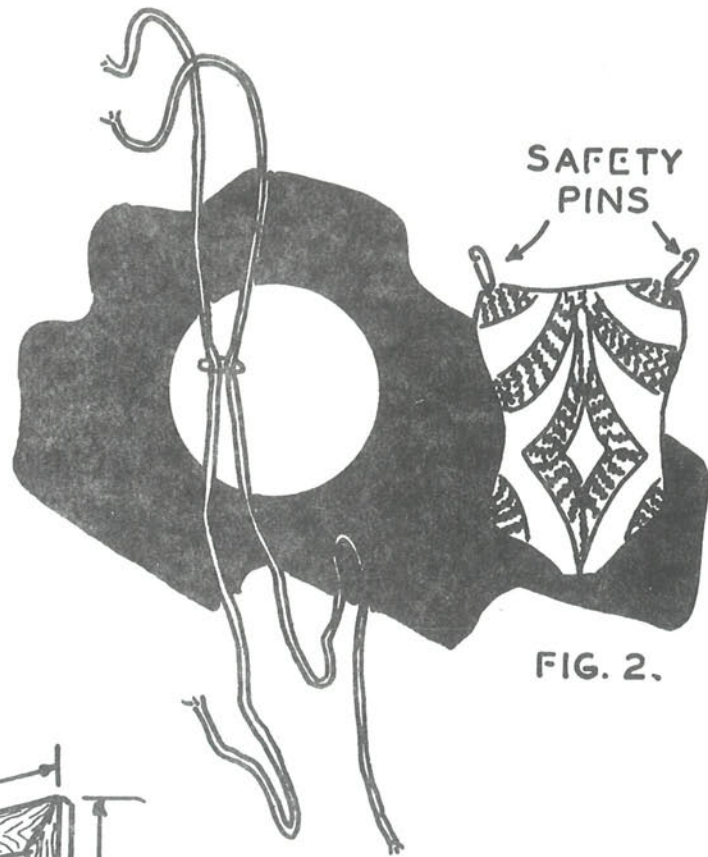


FIG. 2.

FIG. 1

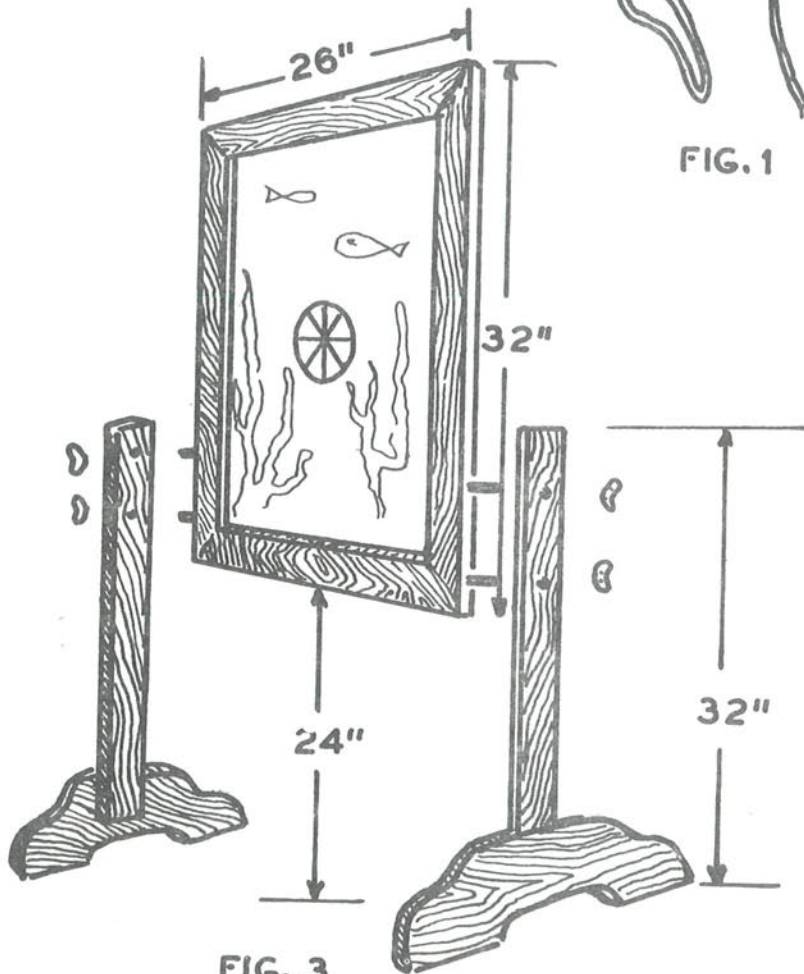


FIG. 3



In this one the emphasis is on entertainment with a capital COMEDY. While there is a factor of mystery present, the audience reaction is more one of pure enjoyment.

# Hi Tide

## Effect:

The magician explains that he has invented an improved life preserver and displays two lengths of rope about 16 feet long. He states that one need merely tie one end around the swimmer's waist and then, when they are in trouble, the life guard has only to pull them out by tugging at the other end. To illustrate this, the magician ties the ropes around his assistant's waist, who is dressed in a bathing suit. A paneled screen is placed in front of the girl to symbolize the water, and the rope ends are threaded through the opening in the center of the panel. Two spectators are designated as life guards; two ends of the rope are given to each spectator. At the magician's command, the girl shouts "Help!", and the two spectators pull on the ropes. Instead of the girl becoming free of the panel, they pull off her bathing suit! There is a bit of byplay now, with the magician dismissing the spectators and trying to move the panel screen off stage. Finally, the magician turns to the audience and explains that whenever this occurs, "You'll just have to wait for the tide." With this statement, he permits the screen to drop forward revealing the girl standing in a giant Tide detergent box.

## Method

### REQUIREMENTS:

1. Two 16 foot lengths of sash cord.
2. One bathing suit (rather simple in tailoring).
3. One fake bathing suit (to match real suit).
4. One panel screen.
5. One giant Tide detergent box.
6. One three inch length of white thread.

### CONSTRUCTION:

The two lengths of rope or sash cord are tied together at their centers as illustrated in figure #1.

The fake bathing suit is a cloth cut out of the same material as that used in the bathing suit. Two large safety pins are placed at the two upper corners of the fake suit.

The panel screen is illustrated in figure #3. It is made of 1/2 inch plywood reinforced with 1" x 2 1/2" pine. The hole in its center is 5" in diameter and is backed with a piece of thin acetate in which a star trap has been cut. The legs are detachable for packing; they affix by means of wing nuts.

The giant Tide box consists of the front and two sides. They are constructed of Reynolds sheet aluminum which is obtainable at most hardware stores. The side pieces are hinged to the front by means of Mystic Tape (yellow) on the inner surfaces. A trap, hinged at the top, is cut in the center of the front to permit the ropes to be threaded through. This piece may be cut by repeated strokes of a sharp knife. Two holes are pierced near the top edge to accommodate the pins (A-A) on the back of the panel screen so that the Tide box may be folded flat and hung on the back of the screen.

#### PREPARATION:

The two cords are tied together at their center with the white thread and then coiled loosely and draped over the screen. The Tide box is folded flat and hung on the pins (A-A) on the back of the screen. The fake suit is folded and placed between the box and the screen with the two safety pins protruding through the trap in the center of the Tide box (toward the rear). See illustration # 5.

#### PRESENTATION:

The magician explains the purposes of the ropes and places them around the girl's waist as shown in figure #6. One rope is black to illustrate the method. In actual performance both ropes are white.

Now, all four ends are run through the star trap in the panel. Immediately, the assistant opens both safety pins and then fastens them around ONE cord on each side. Then she breaks the thread holding the ropes together behind her back.

The magician commands the spectators to pull on the ropes, and when they do the ropes come free of the girl and pull the fake suit into view in front of the screen. The magician acts embarrassed and quickly dismisses the spectators to return to their seats. A bit of byplay is afforded by the situation when the magician starts to move the screen off stage and the girl moves along behind it. It is during this time that the girl disengages the box from the pins and folds the sides out. She permits the trap in the center of the box to fall closed and then holds it closed by pressing against it with her body. The magician now delivers the punch line... "wait for the tide" and pushes the screen forward revealing the girl in the Tide box.

While this illusion can be used to augment many other effects, it's worth it if, for no other reason, you can tell your audience that here's one you're sure they'll see through.

## Penet-Ray

### EFFECT

As a follow-up to an effect like "Shooting Thru A Girl" or "The Needle Thru The Body", this effect cannot be excelled. The audience actually sees a ray of light shine thru a girl's solar plexus!

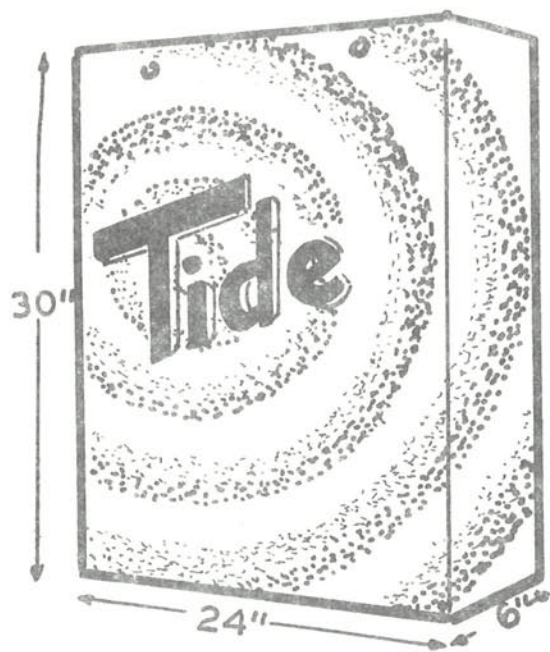


FIG. 4

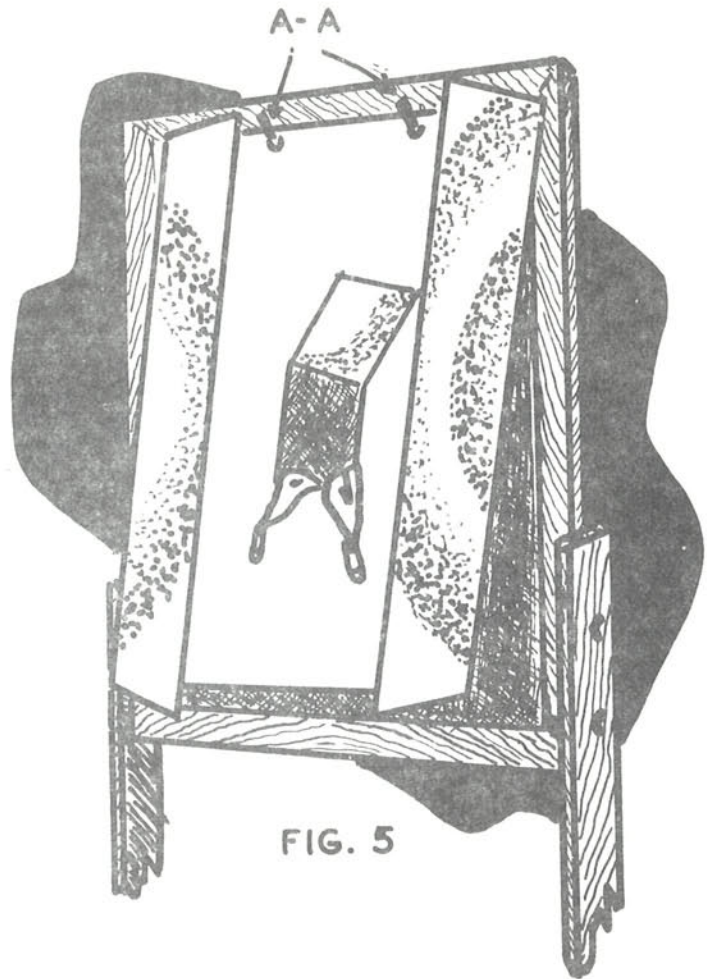


FIG. 5

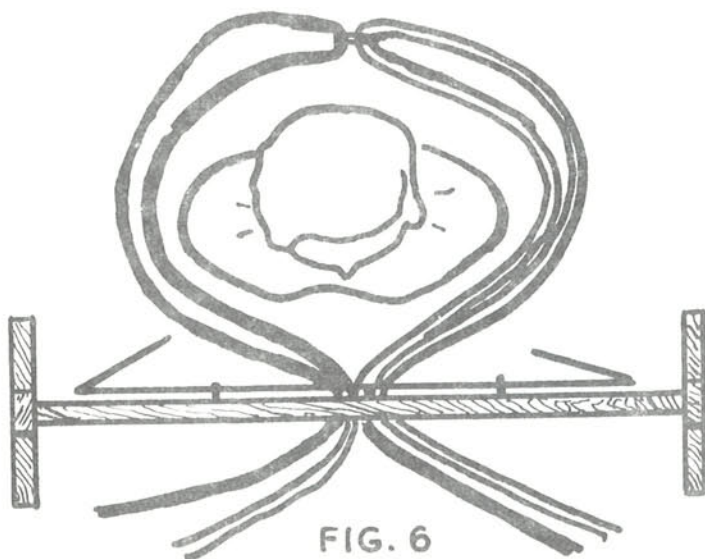


FIG. 6



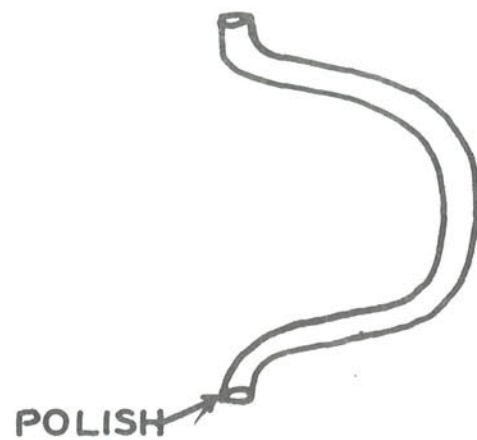


FIG. 1

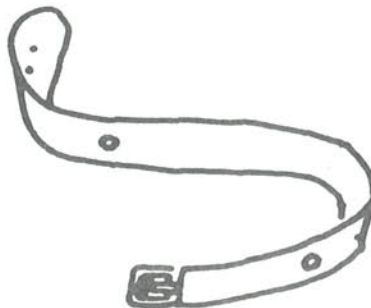
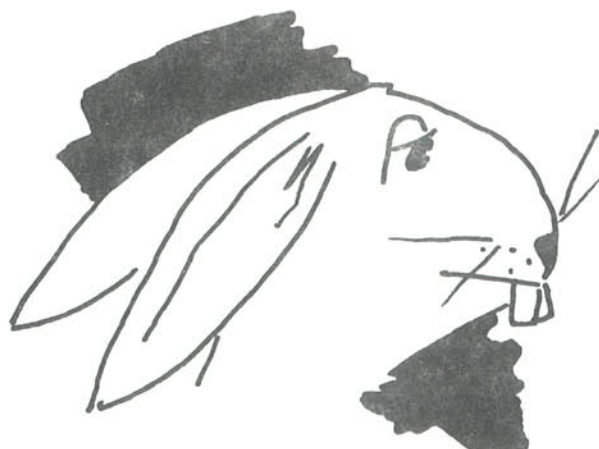


FIG. 2



Let's see,..the cue was Presto...  
no,..uh,..it was Hocus Poc...no..  
Abraca...no...er..Alakazam..no..

# Method

## REQUIREMENTS:

1. One six battery flashlight or other strong light source.
2. One semi-circle of solid plexiglass rod to fit girl's middle.

## CONSTRUCTION:

The plexiglass rod is shaped as illustrated in figure #1. Its outer surface is sanded with a medium sandpaper to give it a frosted coating. This helps bend the light beam. The tip ends must be carefully polished to make them perfectly clear to permit the emission of the light. The rod is wrapped entirely (except the tip ends) with aluminum foil to give the walls of the rod a reflective coat.

## PREPARATION:

The half circle of plexiglass rod is fitted around the girl's middle with the tip ends located in the center of her back and front. Small buttonholes in her costume permit the projection of the tip ends of the rod. A belt with holes to accommodate the rod is used to secure it in position. See illustration #2.

## PRESENTATION:

The magician inflates a balloon and hands it to the girl assistant who holds it in front of her. A pistol is fired point blank at her, and the balloon bursts. (Girl does this by means of a thumb tip which has a pin point soldered to it.) To prove that the bullet has passed thru the girl, the magician holds the flashlight behind her back and the light beam maybe seen emanating from her middle. He passes his fingers thru the beam behind her back, and the light is seen to twinkle accordingly.

In some instances it will be helpful, in order to show that the light is coming thru her body, if she holds a thin sheet of plain paper in front of the rod's tip for the light to play upon.

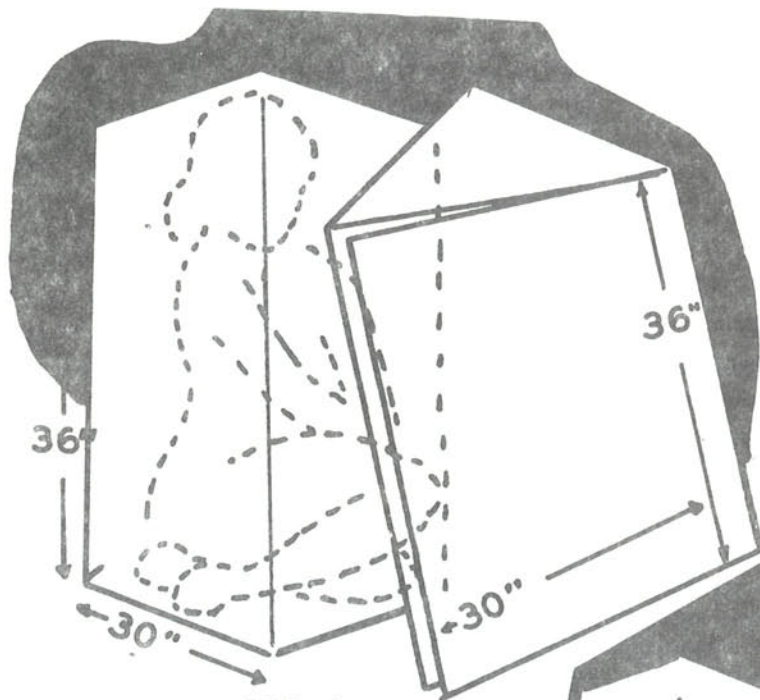


FIG. 1

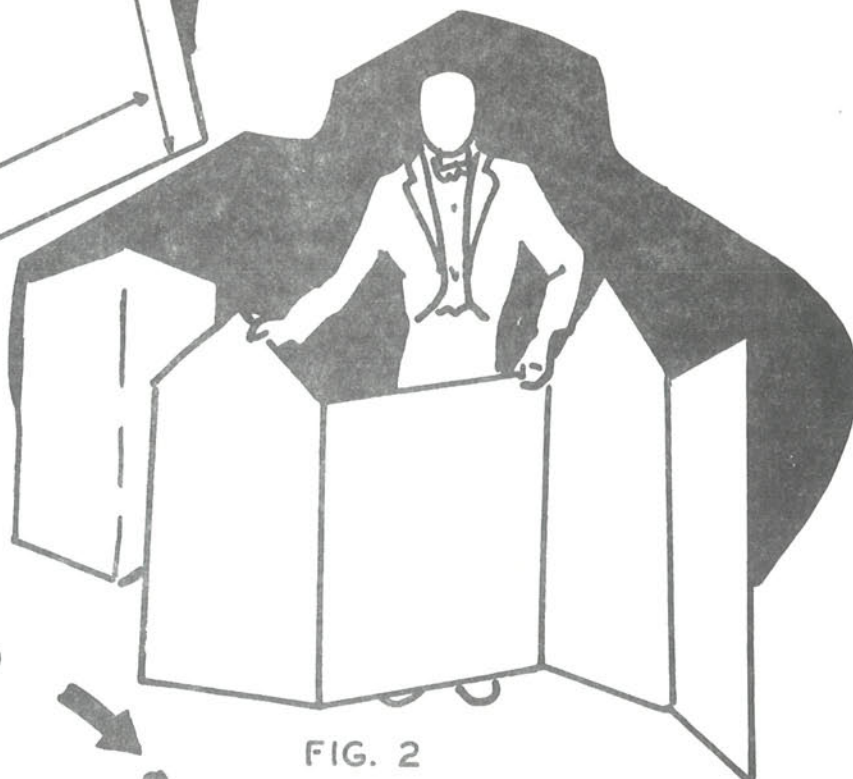


FIG. 2

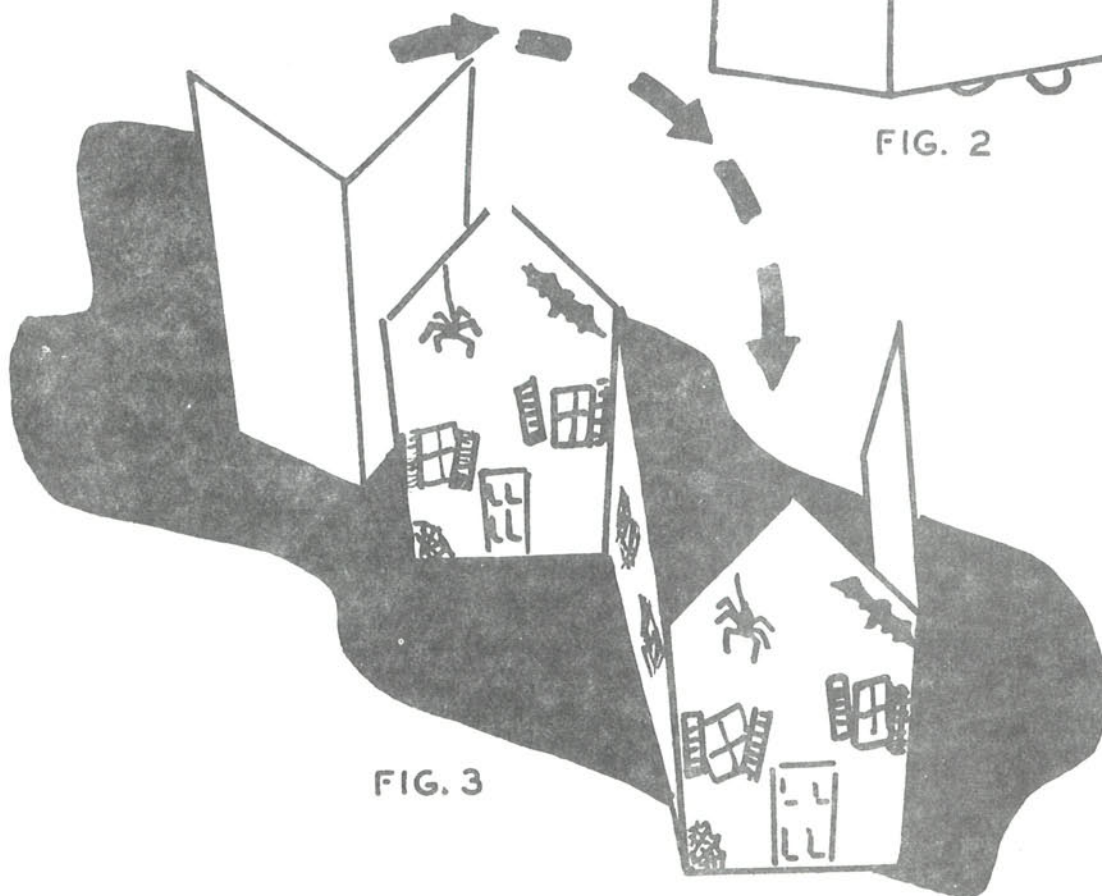


FIG. 3



Mr. U.F. Grant, a truly fertile inventor and inovator, was first to think of building the ARABIAN TENT of cardboard, and Mr. Max Endle was the originator (as was Hen Fetsch) of presenting the Doll House Illusion as a haunted house. Combining these two ideas, we have

# Spook House

## Effect:

The performer displays a cardboard house about three feet square and four feet tall. It is folded flat, to illustrate its emptiness, and then built up in view of the audience. Now, ropes placed inside the house fly out knotted, bells and drums placed inside are heard playing loudly, and slates wiped clean and placed within the Spook House are found to bear written spirit messages. Finally, a full sized ghost makes its appearance and runs off stage.

## Method

### REQUIREMENTS:

1. Cardboard house as described under CONSTRUCTION.
2. One sheet or ghost costume.
3. Assorted rope, slates, bells, etc.

### CONSTRUCTION:

From a large piece of cardboard (such as a mattress carton), cut a house as illustrated. The edges are reinforced by applying paper masking tape or gummed papertape around all the edges to give it a finished appearance. The roof is made separately, as illustrated.

A plain sheet may be used as a "ghost" costume, or a more elaborate "monster" costume may be made. Your imagination and resources are your only limitations.

The slates, bells, etc. are quite unprepared.

### PREPARATION:

The roof is partially opened and set upright on end with its peak or fold toward the spectators. See illustration #3. The assistant, carrying his costume, is crouching behind the roof. The remainder of the house is folded flat and is leaning against the roof. The wall section of the house is picked up and opened out fully, as illustrated in figure #4, as if to display the decore of the house. (Actually, it is to facilitate placing it in position) as shown in figure #5, (top view). Once the walls are in the correct position, the assistant moves from behind the roof section into the house. (This is concealed by panel (X) in figure #5. Immediately, upon the assistant's arrival inside the house, the performer folds panel (X) around to complete the assembly, and the roof is placed on top. This makes an enclosure with the assistant inside.

Now, the magician lifts one side of the roof and tosses a length of rope inside. He waits a moment and then lifts the roof again; the rope is thrown out knotted. Bells and drums may be placed inside whereupon they are heard playing loudly. Other "supernatural" effects may be performed as desired.

Finally, the assistant, wearing the costume, rises up through the roof, disclosing himself for a final surprise finish.

Here's a good closing number that should bring you a hand .....  
(which you'll probably need).

## **?...!...Escape...!...?**

### **Effect**

The performer explains that he is going to escape from a pair of handcuffs in record time. He calls for an assistant from the audience to shackle him with a pair of toy handcuffs and then to hold a cloth in front of the performer while he effects his escape. The spectator is placed facing the audience holding a cloth sheet behind his back, and the magician goes behind this sheet-screen for a few seconds. After a short interval behind the sheet, the performer is seen to tip toe over to his table and pick up a hammer and chisel, and tip toe back behind the screen. Suddenly, there is a loud banging of hammer and chisel. Finally, the performer steps from behind the cloth, triumphantly holding the hammer aloft over his head, but the handcuffs are still around his wrist, and his other arm is seen dangling loosely from the other cuff. Apparently he has torn off his arm or escaped the hard way!

### **Method**

#### **REQUIREMENTS:**

1. Toy handcuffs.
2. Hammer and chisel or hack saw.
3. Cloth or sheet about five feet square.
4. Fake arm and hand.

#### **CONSTRUCTION:**

The only construction necessary will be to sew a sleeve of a material similar to the suit worn and stuff it with a roll of newspaper. The one end of this should be attached a fake hand. The hand may be merely one of the rubber joke hands sold in novelty stores, an old spirit wrapping hand, or a prosthetically cast duplicate of your hand. Actually, it need not be elaborate, because it is for only a sight gag. See illustration #1.



FIG. 1

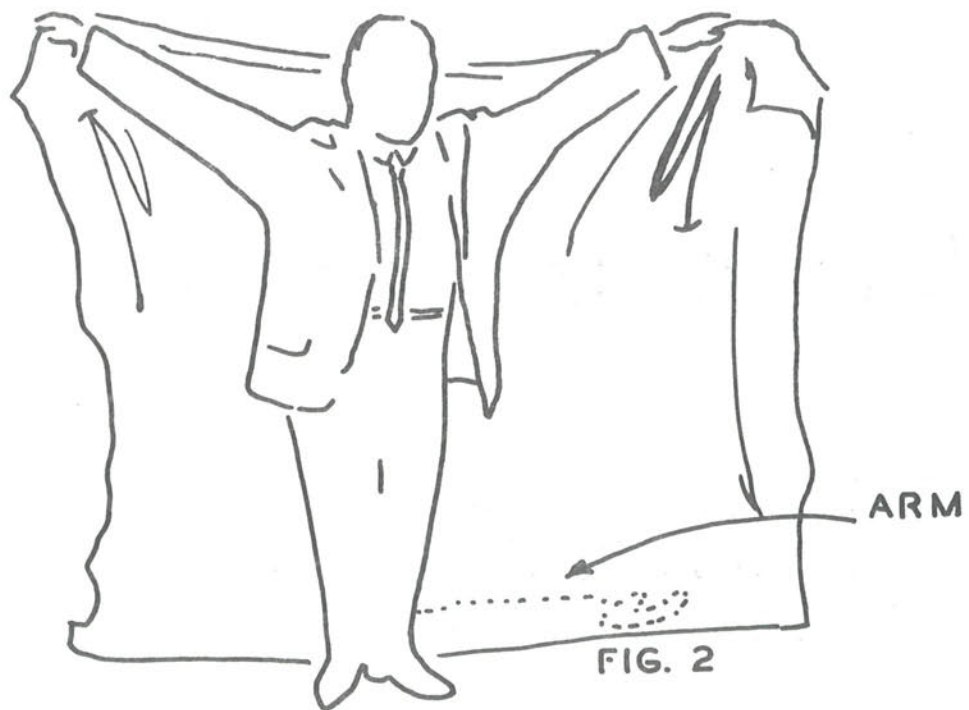


FIG. 2



## PREPARATION:

The arm fake is rolled in the sheet starting from the bottom edge and placed on the table along with the hammer and chisel. The cuffs are in your coat pocket.

## PRESENTATION:

The cuffs are displayed and the obvious nonsense of performing and escape from them is played up for comedy. A spectator is requested to come forward to shackle the performer's wrists. Having done this to his satisfaction he is requested to face the audience and hold behind his back the cloth which has been thrown on the floor behind his feet and has unrolled to place in his hands. See illustration #2.

The first time the performer goes behind the cloth he merely stamps his feet and makes a little racket to seem as if he is having difficulty. Then he tip toes from behind the screen, gets the hammer and chisel, and tip toes back. Now he quickly frees his right wrist from the cuff and removes this arm from his coat, turning the sleeve wrong side out in the action. Now, when the coat is pulled back to normal position on his shoulders, the sleeve will apparently be missing and the right arm is concealed beneath the coat. The fake arm and hand are engaged into the empty cuff, and the left hand holding the hammer is held above the performer's head as he appears around the edge of the cloth. Of course, the sight of the arm dangling from the cuffs on the left wrist will "leave 'em laughing".

Here's a little number that's out of this world for an opener ..... even if the bat is a phoney!

# Transylvania 6-5000

## Effect:

The curtains open to disclose a frame supporting two french doors in center stage, well away from the backdrop. An assistant closes them and immediately a wierd light is seen to shine through the translucent panes. Slowly there materializes a shadow which assumes the silhouette of a vampire bat! The shadow hangs just outside the window and then gradually changes into the shape of a man. The windows burst open and the magician is discovered standing there!

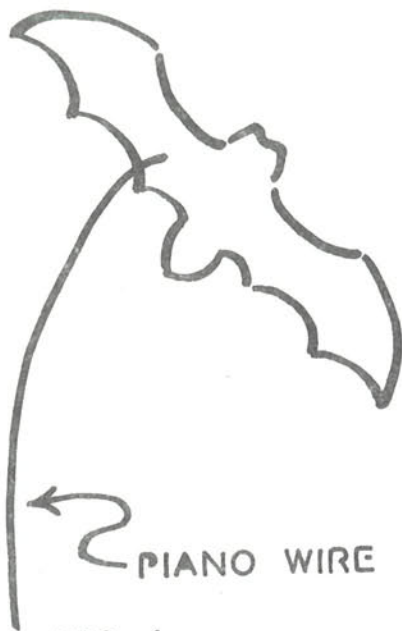


FIG. 1

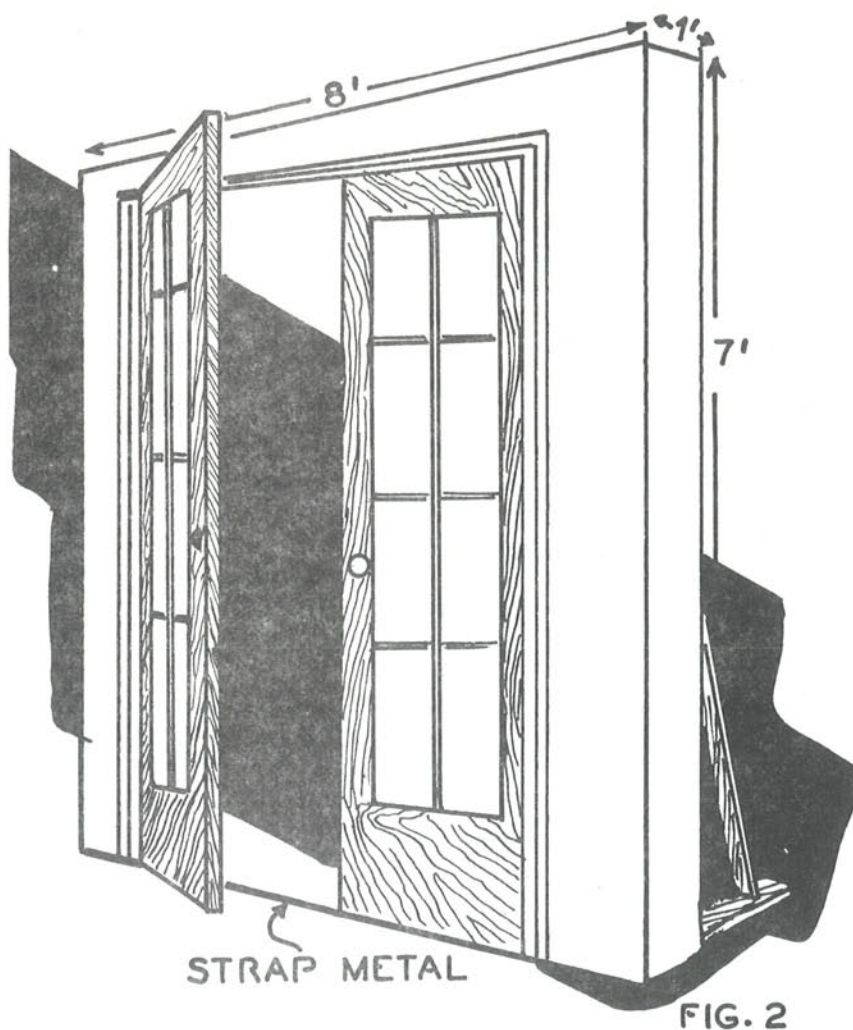


FIG. 2

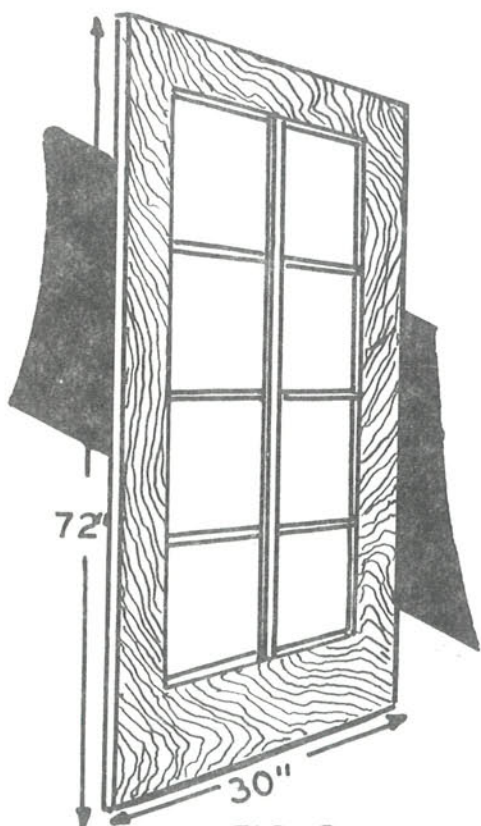


FIG. 3

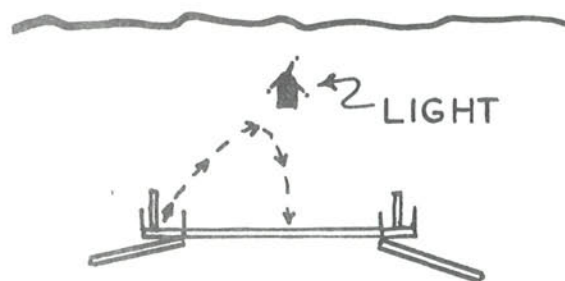


FIG. 4

# Method

## REQUIREMENTS:

1. Window frame and doors.
2. Cardboard cutout of bat.
3. Spotlight or clamp-on photographer's lamp.
4. Piece of piano wire three feet long.

## CONSTRUCTION:

The silhouette of the vampire bat is made of black cardboard and measures about two feet wide and one foot long. See illustration #1. Attached to this is the length of piano wire which acts as a sort of reaching rod to support and manipulate the cutout.

The frame which supports the french doors is decorated to resemble a portion of a brick wall around the edges as illustrated and is of sufficient width to conceal a person. The vertical lines of the frame's edge help to disguise its real width.

The doors are as illustrated and are covered on their back side with white butcher's paper or thin window shades which will permit light to shine through to affect the silhouette. The doors may be constructed of three quarter inch pine for their outer frames and lattice batts for the pane work. See illustration #3. Supporting stanchions are behind the framework as shown.

## PREPARATION:

The spotlight or clamp-on lamp is placed directly behind the center of the doors and the performer with the bat silhouette is concealed behind one of the framework uprights. The doors are open wide as shown in the diagram, figure 4.

## PRESENTATION:

The curtains open to disclose the window frame open. An assistant slowly closes the windows and the performer turns on the spotlight by means of a switch located within his reach. Next, the concealed performer moves the silhouette of the bat out near the light source and slowly brings it against the window frame. This causes the shadow to first appear hazy, then gradually to become sharply defined. The performer then reverses this action after the silhouette has been established and moves the cutout toward the light source again. When the cutout almost fully obliterates the light for a second, the performer moves from his hiding place to take the place of the cutout. Care must be exercised to follow the route indicated in the diagram to prevent the performer's shadow from being too distinct as he moves into the light. Substituting his shadow for that of the cutout, he drops the cutout to the floor and slowly moves forward. Voila! The metamorphosis is complete. All that remains to be done is to open the doors to reveal the presence of the madman...er, magician.



Below is an effect that is scarce...an illusion for the mentalist!

# Thought Projection

## Effect:

The mentalist explains that he does not read minds but he can create mental situations and conditions to cause his wishes to occur, and thus is he able to forecast or foretell what a person will do or think. So saying, he proceeds to record on a large blackboard, words, numbers, and phrases which he states will later be called at random by the audience. Finishing this, he covers the blackboard with a canvas cover and removes it from the uprights and places a second board in its place. He then requests that a few persons from the audience call out names of things, numbers, even foreign words for a volunteer spectator to write on the second blackboard. Upon completion of this, the spectator uncovers the first blackboard and displays it. The two boards are identical!

## Method

### REQUIREMENTS:

1. Blackboard stand with uprights.
2. Two blackboards.
3. Canvas cover for one board.
4. Box of soft chalk.

### CONSTRUCTION:

For the sake of lightness, the blackboards should be 1/4 inch plywood painted with blackboard enamel and framed with one inch pine to prevent warpage. See illustration #1. Each board measures approximately three feet high and four feet long. Pegs "A" engage in the uprights and suspend the boards. The chalk tray across the bottom edge of each board is longer than the distance between the uprights thus providing a slight tilt to the boards. See illustration #2.

The blackboard stand is really a long platform eight and a half inches thick with two braced uprights to accommodate the blackboards. See figure #3. The step effect diminishes the apparent thickness of the platform, and makes it seem much thinner. It is inside this platform an assistant is concealed throughout the effect.

A stud along the right hand upright holds the first blackboard securely in place when it is leaned against the upright apparently carelessly. It is wedged between the stud and two more projections ("XX") on the surface of the platform. These bottom two studs "XX" may be drawn down into the platform by the assistant inside so that when the spectator picks up the first slate it is free.

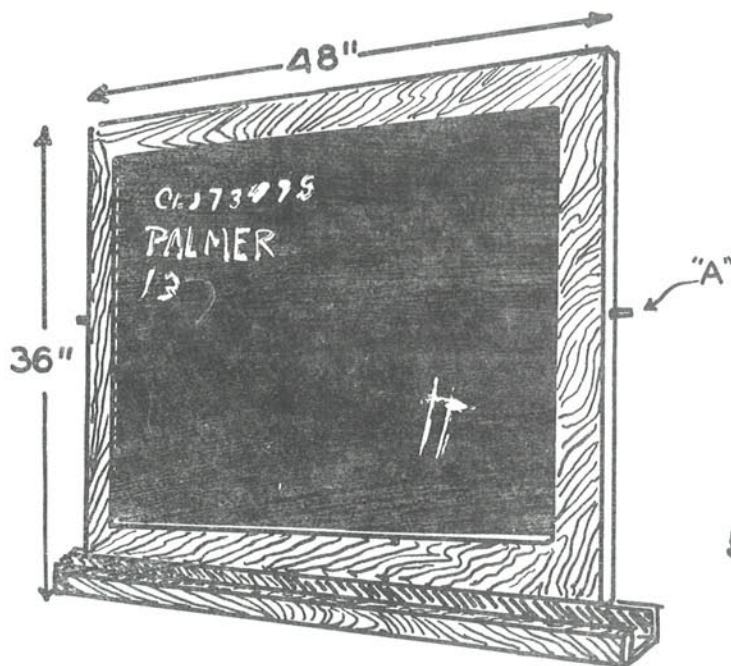


FIG. 1

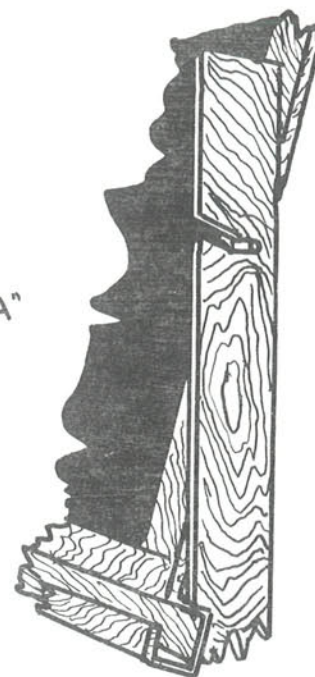


FIG. 2

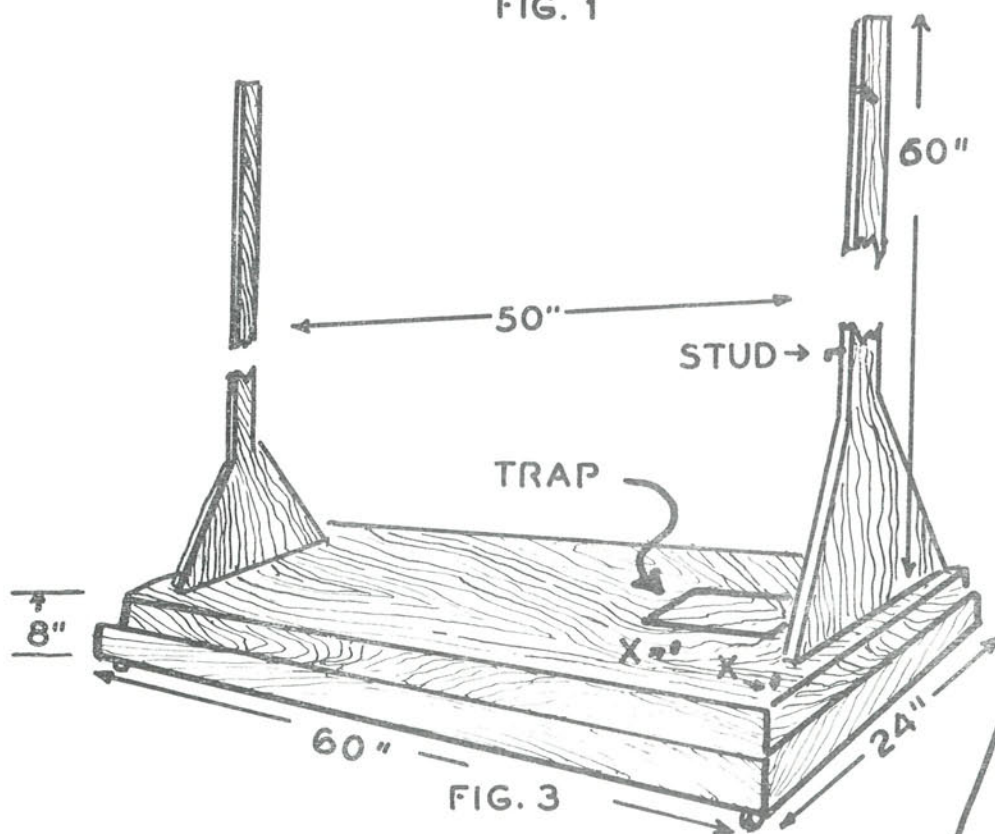


FIG. 3

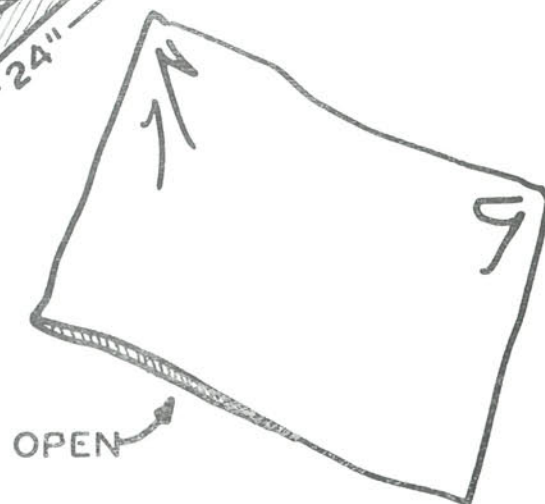


FIG. 4

The canvas cover is merely a large envelope affair which slips over the top of the board leaving the opening at the bottom edge. This will permit the hidden assistant to insert his hand up under the canvas, writing on the enclosed blackboard as the words, etc. are called out for the spectator to write.

A sliding trap in the surface of the platform near the upright at the right permits the hidden assistant to extend his arm through and up between the canvas and blackboard.

#### PREPARATION:

The assistant is loaded into the platform and a board is engaged between the uprights and the second blackboard is leaned against the left upright. The assistant has several pieces of soft chalk with him with which to write on the board when the proper time arrives.

#### PRESENTATION:

The performer explains that while he is not capable of prognostication or foretelling the future, he can, through mental control, cause his thoughts to be projected into the minds of other persons, thus making them act or speak as he wishes while thinking they are acting under their own free will. To illustrate his point, he explains that he is going to write several things on a blackboard, in a manner which will not reveal to the audience what he has written. These thoughts, says the performer, he will project into the minds of the spectators. So saying, he writes on the blackboard's surface away from the audience so they can't see what he has written. Actually, he writes nothing, merely scratching the face of the board with his finger to simulate writing. He now covers the board with the canvas envelope and sets it against the right upright. (This is so that it will be as far from the spectator as possible). Taking up the board against the left upright, he engages it between the uprights and asks for a volunteer from the audience to write down the thoughts as they are called out by the audience. The performer asks for words, names, numbers, etc. and as they are called out the spectator writes them on the second board. Meanwhile, the hidden assistant has slid open the trap and has inserted his hand so that he can write on the first board in unison with the spectator, thus concealing, to an extent, any slight chalk noises.

After five or six words have been recorded, the performer summarizes, and while he is doing this, the assistant withdraws his hand and then moves the lower lugs "xx" back flush with the surface of the platform, freeing the first blackboard. The performer now requests that the spectator pick up the first board, remove the cover, and display the amazing similarity.



# APPENDIX

## APPENDIX I

To construct a papier mache mask for THRU THE LENS, inflate a balloon to the desired size and tie its mouth securely around the middle of a pencil. Make a hole in the bottom of a tin can and placing the mouth of the balloon into the can, work the pencil through the hole in the bottom until it secures the balloon to the can with some little tension. Now, fill the can with rocks thus making a sturdy base which holds the balloon upright as illustrated.

Tear a newspaper into strips about 2" wide and 8" long and place them in water to soak while you mix Elmer's glue and water. Two thirds glue to one third water is sufficient dilution. With a brush, paint an area with glue and place a strip of wet newspaper over it. Quickly paint another layer of glue over this strip and apply another strip of paper which slightly overlaps the first. Continue until the entire balloon is covered with 6 or 7 layers of strips. Let this dry for at least 36 hours. As the mache dries the balloon will shrink and is easy to remove from the mask.

Once it is dry the shell may be cut as illustrated and painted to suit your taste. Nose, eye lashes, lips may be added with mache applied as described above before painting.

## APPENDIX II

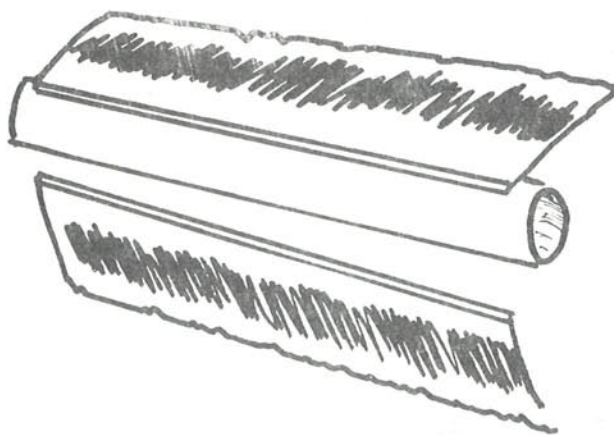
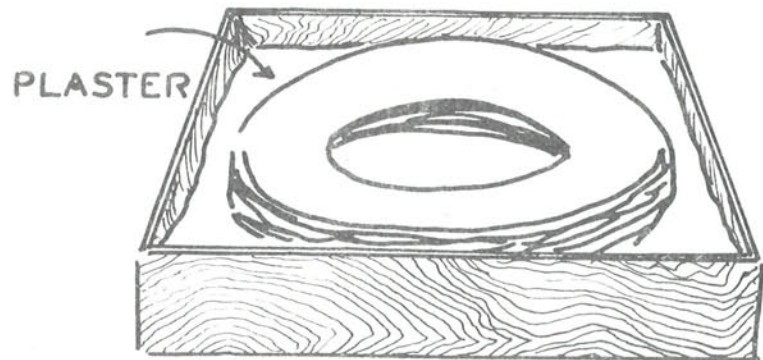
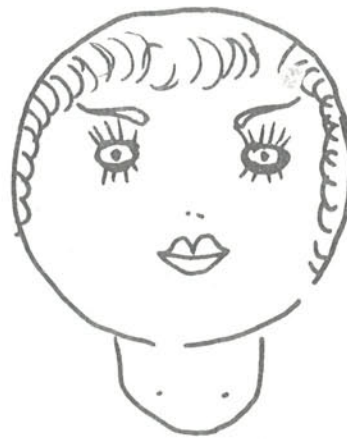
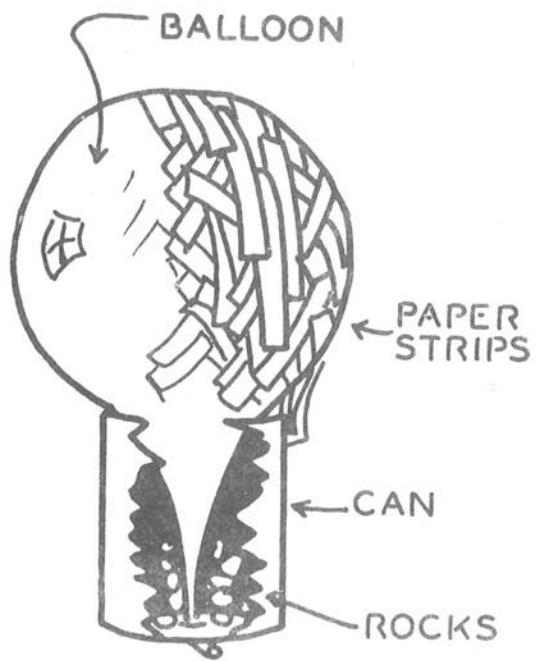
A shallow box should be constructed of plywood or heavy corrugated cardboard. It should be about 8" deep and measure approximately 30" x 30" to accommodate an auto tire. Plaster of paris is mixed and a thin layer is poured into the box. More plaster is poured in the box around the tire until the tire is embedded up to about half its width. See the illustration.

This casting is permitted to dry thoroughly and then the tire is removed leaving a negative mold of half a tire. Papier mache is applied as described in the foregoing Appendix I to make a half casting of the tire. However, to minimize expenses for materials, paste of flour and water is used in place of glue.

Two of these half tires are laminated together to produce one complete "tire" by applying papier mache strips from the inside. The finished "tires" are painted a flat black.

## APPENDIX III

The feather tip of the arrow used in BOWLESS ARCHERY can be constructed from a piece of a curtain rod. The outer rod from a set of Cafe curtain rods does nicely. The feather portion may be purchased at practically any large sporting goods store in the archery supplies. These feathers are already split and are brightly colored. Elmer's Glue is used to affix the feathers to the piece of curtain rod as illustrated. It is not necessary to glue more than two feathers to the rod since it is only to give the suggestion of an arrow and the usual three feathers make handling slightly more difficult.





#### APPENDIX IV

The Plexiglass Rod which composes the gimmick in PENET-RAY may be formed by heating it in an oven for several minutes at 325 degrees. Do not increase the temperature or the plastic will blister. Care must be exercised to prevent the plastic rod from becoming flat during this heating process by placing it on an asbestos covered tray.

A form to hold the rod while it cools is made by driving nails partially into a plank as illustrated below. Again, to avoid marring the rod, soft cloth or asbestos should be lined around the forming pins.

The tips or ends are actually made longer than necessary and later cut off to the desired length. The faces of the ends are wet sanded or polished to acquire a clear finish while the sides of the T rod are dry sanded to give them a frosted or translucent finish. Use extra fine sandpaper or garnet cloth.

#### APPENDIX V

The Spook House is easily constructed from corrugated cardboard if the following suggestions are observed. The corrugations inside the cardboard should run vertically in the finished house. This augments the stability of the pieces and makes it easy to fold at the proper places.

To fold the house pattern after it is cut out, place a straight edge such as a yard stick across the cardboard so that it corresponds with one of the corrugations (which can be found by slight pressure with a finger on the surface). Now, draw a blunt instrument such as a back of a comb or rounded dowel down the straight edge. This will make an indentation along one of the grooves of interior corrugation and will permit a straight and even fold.

The roof piece should also have its corrugations running its length or parallel with the center fold for added strength. This also helps avoid warpage.

All cut edges should be bound with masking tape, papertape or for more durable material, Mystic Tape. The tape should be at least 1 1/2 inches wide to allow a secure adherence to both back and front surfaces.

Stencils may be cut from heavy art board or stencil paper to give the finished house a professional look. Do not try to paint the entire surface of the house. This will result in overly dampening the cardboard and it will warp. Just make a few line stencils for the windows and doors and perhaps a bat or two and spray with black paint on the brown cardboard. This gives a much more rustic finish than any which could be achieved by painting the whole surface.

Either the paint spray attachment of a vacuum cleaner or a simple insect spray gun may be used to obtain the stencil effect. The little amount of spraying to be done will permit even the most primitive methods to give a good result.

